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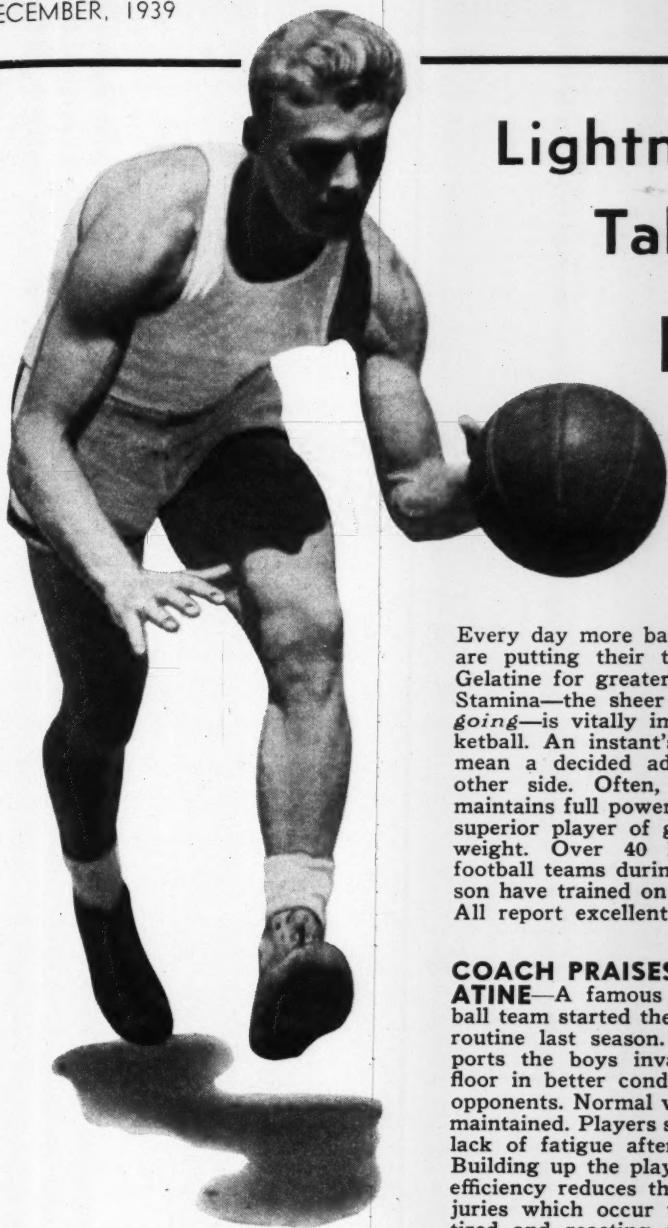


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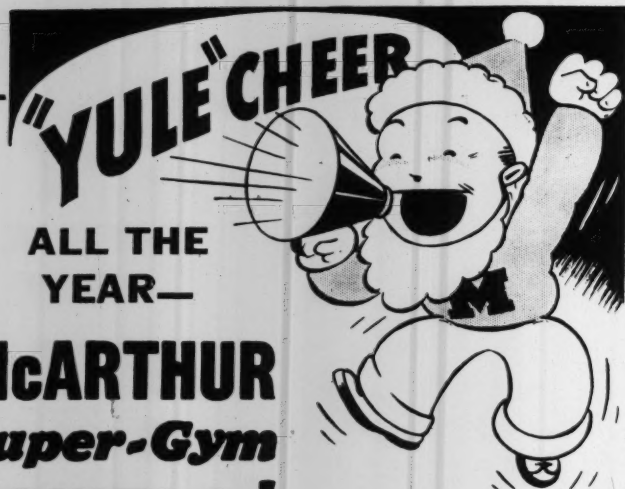
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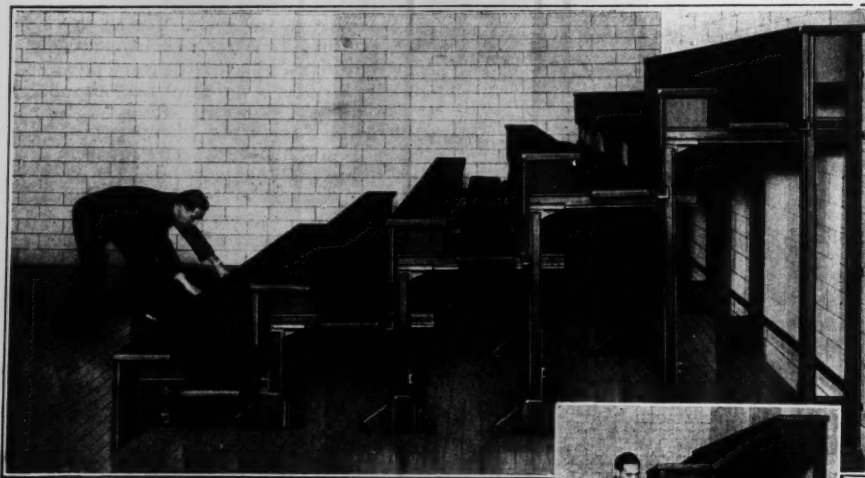
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IN THIS ISSUE VOL. 9, No. 4

RUNNING DUMMY PLAY (Pictures)	4
HERE BELOW	5
FAKE, BREAK AND SCREEN (Pictures)	6
MARQUETTE'S COMBINATION OFFENSE	7
By William S. Chandler	
BUILDING THE SCREEN ATTACK	10
By Blair Gullion	
"IN BADMINTON IT'S THE FLICK"	12
By Jackson and Swan	
ADVANCED TWO-COURT BASKETBALL PLAYS	14
By Grace E. Pagnucco	
A HIGH SCHOOL GOLF PROGRAM	16
By Ben Thomson	
RULES GOVERNING INTERSCHOLASTIC SPORT	20
A FEW TIPS FOR THE SPEED SKATER	22
By Pete Miller	
ASSESSING AND TEACHING HOCKEY SKILLS	24
By R. Lewis Burton	
NEW BOOKS ON THE SPORTSHELF	26
COACHES' CORNER	30
Conducted by Bill Wood	
TEACH THE FUNDAMENTALS FIRST	34
By Viola Mitchell	
FROM THE STATES	36

Editor: OWEN REED

Advisory Editor: JACK LIPPERT

Assistant Editor: H. L. MASIN

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Running Dummy Play

THE dummy play is as old as basketball itself. In its most elementary form, an attacker drives deeply into the front court and assumes a stationary position along the end line, close to the basket. If his guard is not too well versed defensively, he (the guard) may turn his back to the ball and face guard the man. The ball is then wafted over the guard's head for a quick snatch and a layup by the dummy.

The accompanying play is a clever variation of the theme. While the purpose is the same—to force the guard to turn his back to the ball—the approach is entirely different. Here the dummy forces his opening by hard driving. A clever cutter and a good feeder may actually inform their guards of their intention and then work the play for a basket. In eastern professional circles, the play is a standard offensive weapon.

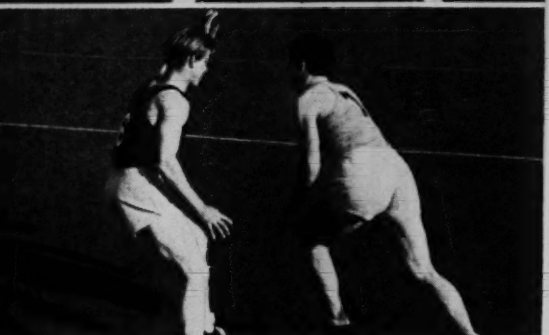
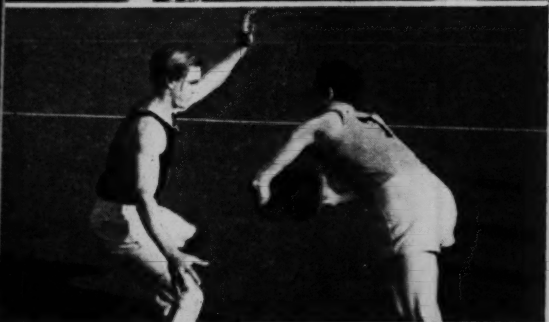
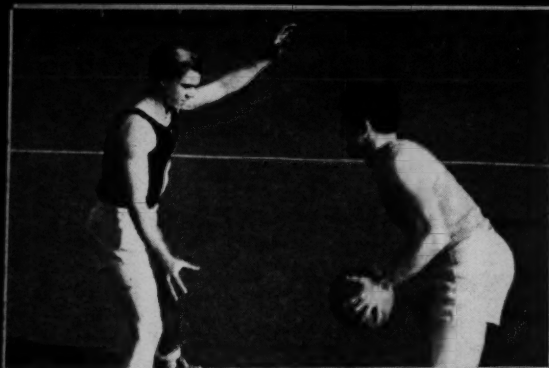
In the pictures, the cutter (7) starts the play with a two-handed bounce pass under his guard's arm to a teammate coming up the sideline to meet the pass. 7 follows the ball and drives hard around the outside of the ball-handler. The latter holds the ball out for a moment to mask the play and then pivots on his right foot toward the sideline.

As the ball-handler spins to a position facing the basket, the cutter has reached the corner. Without slackening his stride, he continues driving along the end line to the basket.

Up to this point the conduct of his guard (6) has been exemplary. He has carefully followed 7 all the way down, keeping between the cutter and the basket. When 7 cut sharply around the ball-handler, 6 avoided the screen by cleverly moving around it. His troubles start in the fifth picture on the right. Believing the danger averted, 6 relaxes his vigilance and permits 7 to draw even with him. Then, when 7 continues his hard driving to the basket, the guard commits the fatal error of turning his back to the ball. The ball-handler then wafts a pass with a lead, which the cutter will take and lay up in one motion.

On these types of plays, if the guard does not commit himself early enough, the ball-handler may hold up the pass until the defensive player does turn his back to the ball. Usually this will occur in the immediate vicinity of the basket. The play then calls for a fast, two-handed overhead pass. This play is an excellent adjunct to a screen attack built around a pivot-post set up near a sideline.

The pivot-post player on these plays should be a tall man, preferably the center. His height gives him an advantage in passing. A short man may have trouble getting the ball through to the cutter.



Here Below

WE ILLUSTRATE A FEW
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STATUE OF LIBERTY PLAY



BOOTLEG PLAY



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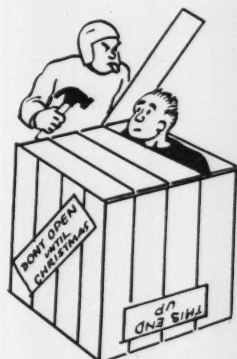
END IN MOTION



MOUSE TRAPPING THE TACKLE



QUARTER BACK SNEAK



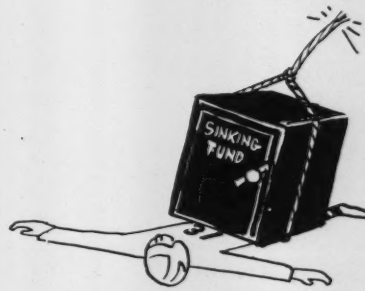
BOXING A TACKLE



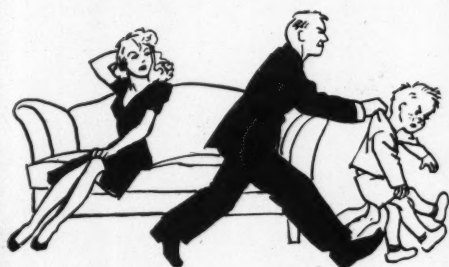
CUT BACK THROUGH GUARD



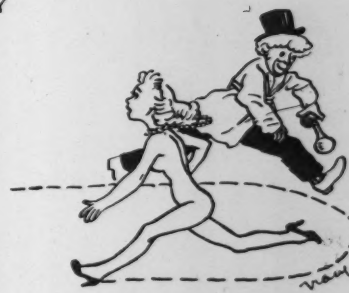
DELAYED BUCK



SPREAD PLAY



TAKING OUT THE INTERFERENCE



NAKED REVERSE

Fake, Break and Screen

ALTHOUGH the rules makers tempered the three-second rule last year, few coaches made any great use of the area directly affected—the outside half of the free-throw circle. Under most offensive schemes, the only important use of the “keyhole” region was in setups against a zone defense. However, now that our basketball teachers have had a chance to get acclimated to their newly acquired elbow-room, we should be seeing more set offensive gestures in this territory.

The accompanying play illustrates how effectively the outer half of the free-throw circle may be utilized for set plays. One attacker sets up in the pivot-post position just over the free-throw line, and a teammate deploys in a far removed spot along the sideline.

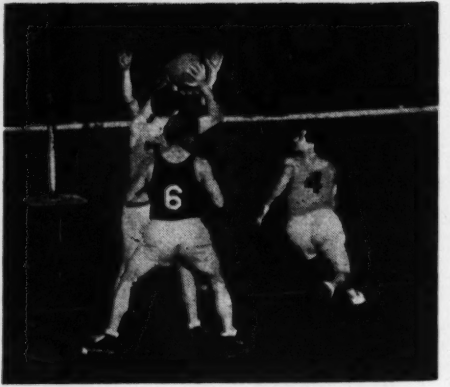
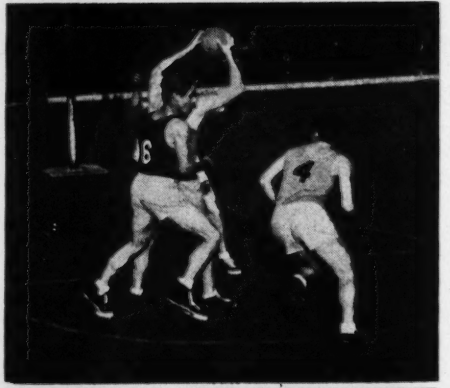
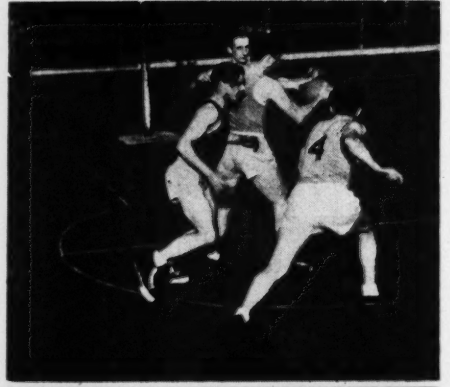
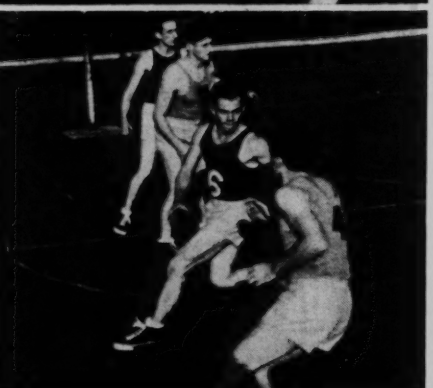
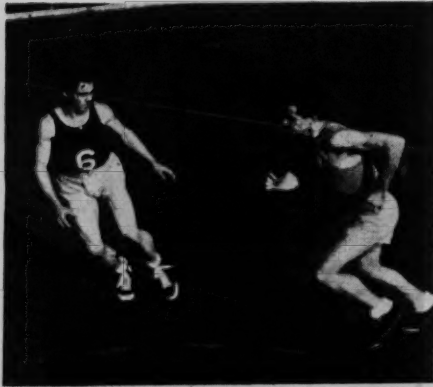
The play starts whenever the second player is ready to make his move. At the right moment, he starts shooting across the court toward the opposite sideline. This move merely camouflages his real intent. When he reaches a point approximately on a line with the far end of the free-throw circle, he suddenly stops and “pulls” a change of direction. With the use of a long cross-over step (second picture on the right), he starts a sharp diagonal cut to the right around the pivot-post.

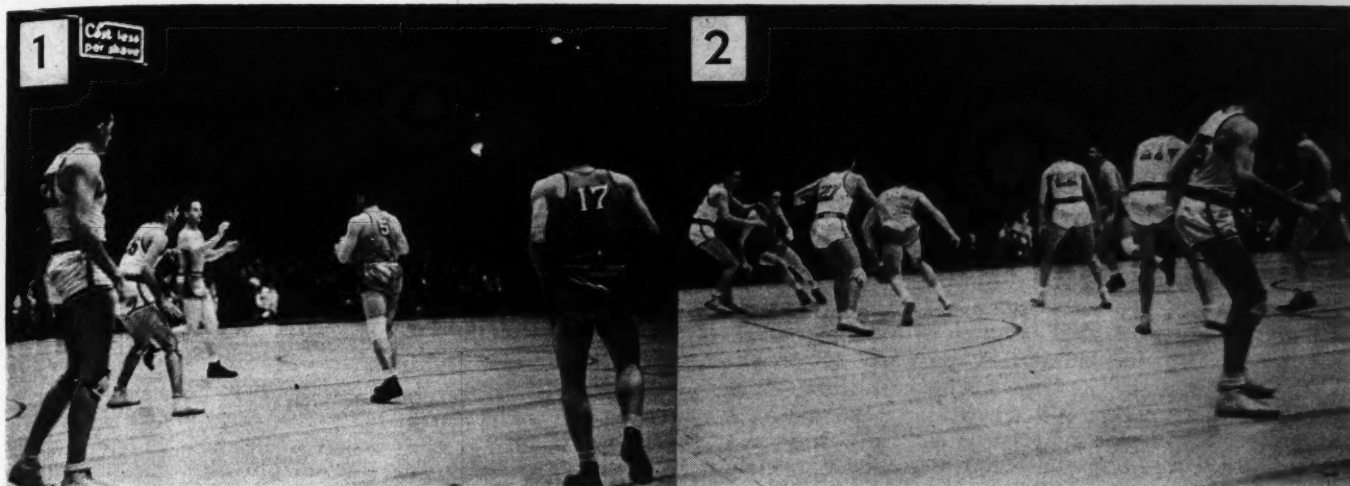
Meanwhile, the post has been watching the ball-handlers in the backcourt. As the cutter (4) starts breaking for the basket, the ball is bounce-passed into the post. The latter receives and turns in the same motion toward the basket. He keeps the ball up high in a good position for a quick lob pass to the cutter when he comes around (last picture).

The cut has been timed and executed beautifully. The cutter drew his guard over to exactly the right spot, and “lost” him completely by forcing him to bump into the ball-handler.

While the post's guard has also been completely fooled by the play, he could have done very little to break it up even had he been wide awake. His right move, of course, should have been a switch to the cutter. But this move would have been of little avail since 6 cannot help out, being behind the ball-handler. On a switch, the latter could have dribbled into the basket. The guard in front of the play would have had to play two men.

The pass-in to the post is particularly important in these types of setups. It must be carefully timed. If it is thrown too early, the pivotman may violate the three-second rule as he pivots and waits for the cutter. The pivot toward the basket enables the ball-handler to cut directly for the basket after passing to the cutter, or to dribble in case of a switch.





MARQUETTE'S COMBINATION OFFENSE

By William S. Chandler

William S. "Bill" Chandler, 1938 president of the National Association of Basketball Coaches, produces the Marquette University teams which year in and year out are always up among the nation's best. His article is built around the thrilling Long Island University-Marquette game at Madison Square Garden last season.

BECAUSE the standards for good team play are generally determined by analyzing the methods of outstanding teams, it follows that any detailed analysis of a particularly well played game should reveal many valuable coaching hints.

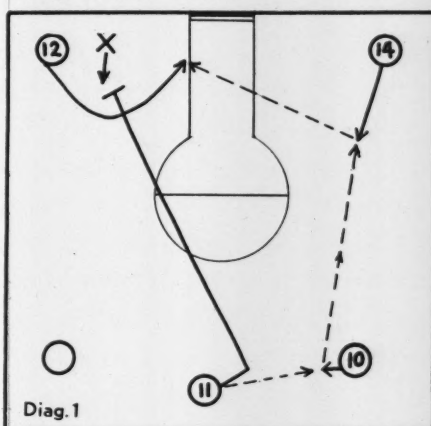
The basketball game upon which this technical exposition is based was undoubtedly one of the better played games of the 1938-39 season. It brought together perhaps the greatest team of the year, Long Island University, and a very powerful Marquette five. For a more thorough appreciation of the game shots which accompany the article, a short resume of the game is necessary.

Through exceptionally clever floor play, good shooting, superior height, and hard rebound work, the Blackbirds justly deserved to win 41-34. It was only through a tight shifting man-to-man defense that Marquette was able to stay within striking distance throughout the contest. The score at half time was 20-18, Long Island. With about ten minutes left to play, Marquette enjoyed a five-point lead. But it could not withstand the closing drive of the Blackbirds.

In addition to their fine individual performances, the Long Island players displayed a superb team attack which reflected their very efficient coaching. The entire Marquette

squad agreed that Long Island was represented by the outstanding team in the country.

The box score of the game will facilitate the comprehension of the diagrams and the pictures. No attempt will be made to analyze in any great detail the play of the Long Island team.



MARQUETTE

No.	Player	F.G.	Made	F.	Missed	P.F.
14	Adams R.F.	6	0	2	1	
9	Amsden C.	0	0	0	0	
12	Deneen L.F.	3	4	0	1	
10	Graf C.	2	0	0	0	2
17	McDonald F.	0	0	0	0	
11	Quabius L.G.	2	1	0	1	
5	Komenich R.G.	1	1	0	3	

LONG ISLAND

		F.		F.	
No.	Player	F.G.	Made	Missed	P.F.
22	Torgoff F.	3	1	0	3
27	Kaplowitz F.	3	0	0	1
24	Schechtman F.	1	0	0	1
21	Hillhouse C.	6	2	4	0
23	Sewitch C.	0	0	0	1
32	Newman G	1	0	2	0
25	Shelly G.	2	0	0	0
30	Bromberg G.	2	0	0	0
26	Lobello G.	1	0	0	0
		19	3	6	6

Knowing in advance that the Long Island players were exceptionally accurate shooters and that the team was fortified with very capable reserves, the strategy of the Marquette team was to keep control of the ball as much as possible. With this in mind, we attempted to set up definite floor plays. This type of game is quite common in the Midwest where many teams employ the screen to work the ball through individual defenses.

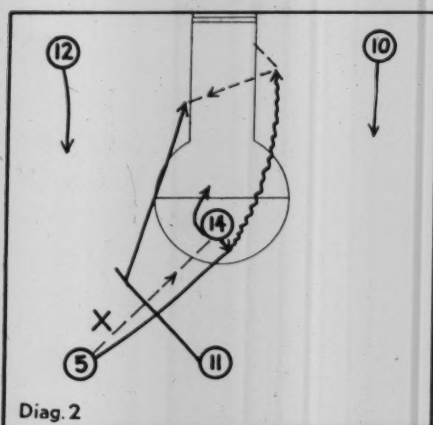
The Marquette team had been quite successful with set plays in its previous games and hoped to use the same method of play to beat the Blackbirds. Attempts were made to employ the screen plays in Diags. 1-3 at various stages of the game, but because of the differences between the eastern and midwestern interpretation of the screening rule, they were not particularly successful.

In **Diag. 1**, No. 11 starts to his right with the ball and passes to 10. The passer then breaks diagonally across the floor to screen 12's guard. 10 passes to 14 who whips the ball to 12 cutting for the basket.

In **Diag. 2**, forwards 12 and 10 stay in the corners until the play gets underway, then come out to defensive positions. 5 passes to 14 at the free-throw line, and 11 goes diagonally to his left to get an inside screen position on 5's guard. 5 follows his pass and gets a return pass from 14. He then dribbles in for a shot or hook passes to 11, driving toward the basket after his screen. If X14 shifts to take 5, the latter may shoot a quick pass back to 14, who pivots around and goes after passing.

With the forwards deep in the corners in **Diag. 3**, players 11, 5 and 17 pass the ball among themselves until the right psychological moment arrives to start the play. At this point, with the players all in their proper positions, 11 passes the ball to 12, coming in to meet it. The passer then breaks to the outside for a return pass. 12 stops momentarily and then breaks for the basket. If the cutter gets into the open, 11 passes to him.

Against L.I.U. we found X11 and X12 falling back toward the basket with 12, thereby leaving 11 open for an unobstructed shot at the basket. We scored one basket on this play, but failed to convert at least four similar opportunities.



In studying the accompanying pictures, note that the Marquette players are equipped with black shoes (except Adams, No. 14) in contrast to the white shoes worn by L.I.U. This will help in following the pictures because of the similarity in the color of the uniforms of both teams.

Picture No. 1 shows the Marquette players sparring around to get into position while awaiting the psychological moment to spring the play in **Diag. 3**. The plays from this formation, although not particularly successful, helped the Marquette

players retain possession of the ball; thereby preventing the Blackbirds from cashing in on their accurate shooting and effective rebound work.

The second picture shows the front line of the L.I.U. defense well up on the floor as two Marquette forwards start crossing at the free-throw circle. Deneen received a pass from the guard on the far side of the court; then passed to Adams (14) who came in to meet the ball.

The picture shows Adams starting a dribble to his left while Deneen makes a quick cut to the basket. Note that the cutter is on the inside of his guard. Adams may continue his dribble or hook pass to Deneen, if he gets away from his guard. (Note the angle of Deneen's body as he changes direction.)

Combination attack

The game had been underway only a few minutes before the Marquette players realized that their screen plays were not going to be particularly effective. This necessitated the introduction of a fast break and combining it with the delayed offense. The effectiveness of the fast break may be observed by studying the third and fourth pictures.

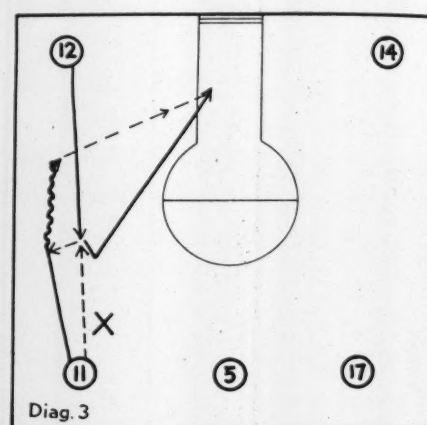
Picture No. 3 shows Adams (14) driving in for a close shot, climaxing a series of passes which brought the ball down the entire length of the floor to a successful completion. During this passing flurry—Adams to Quabius to Adams to Quabius to Komenich to Adams—the ball did not touch the floor, nor was it touched by an opposing player. As Adams gets ready to lay up the ball, two Marquette players are in good position to recover the rebound if the shot misses. It was this clever passing on the dead run that won favor with the 14,000 spectators.

The fourth picture shows Adams starting a close-in shot after receiv-

ing a long pass from his guard. A fast break enabled Adams to get ahead of all the defensive players.

Several comments were made immediately after the game regarding the one-hand shooting not only by the players of the Marquette team, but also by the other midwestern teams who had preceded us at the Garden. Evidently this type of shooting is frowned upon in the New York City basketball sector. However, it is used quite effectively by many of the leading high schools and colleges of the Midwest and Pacific Coast.

Pictures Nos. 5, 6, 7 and 8 show Marquette players in the act of pitching one-handers from various positions in offensive territory. The



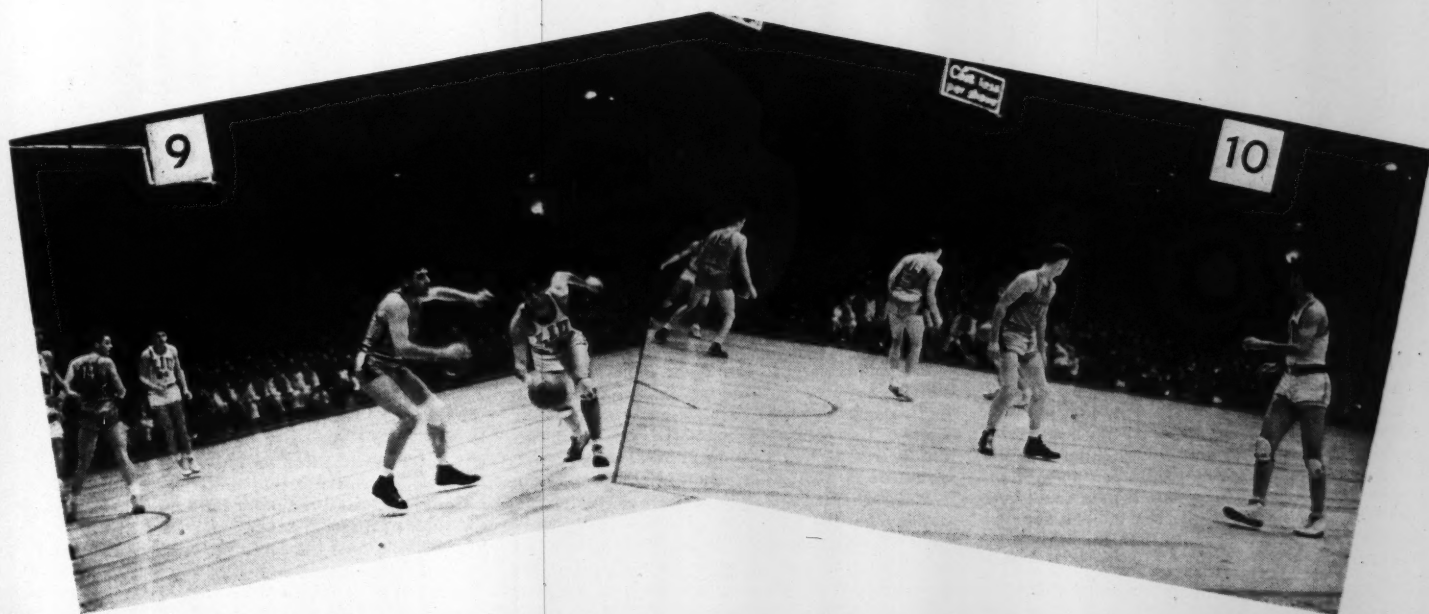
players are coached to use this shot only when there is a defensive man between the shooter and the basket. However, this rule is occasionally violated.

The fifth picture shows Quabius making a one-hand push shot from outside the free-throw circle. This type of shooting was well adapted to the ability of the shooter who used this shot very successfully throughout the season. Note that the ball is leaving his hand at the peak of his jump from the floor.

In the sixth picture, Adams is

(Concluded on page 29)





BUILDING THE SCREEN ATTACK

By Blair Gullion

Blair Gullion, basketball coach at Cornell University, and author of two texts on the sport, outlines the basic elements of a good screen attack for high school and college teams.

THERE are numerous patterns that may be used in the development of a set attack in basketball. The three-out and two-in system with its double pivot features and the two-out and three-in method with the post-pivot threat have been stock fixtures since the set attack took birth. Other well-known set offenses are identified by such names as the Meanwell system, the Pittsburgh figure-of-eight, the Hinkle system, and others.

Most of these offenses are built around various types of screens, a feature upon which many basketball men look with disfavor. One of the major criticisms has been that the variations in officiating technique have made it inadvisable to build around the screen. In the past the Eastern conception of the "pick-off" or inside screen has militated against its use in this area. However, recent efforts of the rules committee in clarifying the wording of the rule, together with the interchange of ideas in officiating through intersectional games, have succeeded in bringing the East and West closer together on this moot problem.

Leaving the problem of the advantages and disadvantages of the screen, let us consider the elements

which are needed to make up a good screening attack for the high school or college team.

The inside screen or "pick-off" gets its name, and also its misnomer, from the action of the screener, who tries to place his body between the defensive player assigned to a teammate and the basket. His immediate aim is not to score but to loosen up the defense so that his teammate may shake loose for a basket. Since it is the screener's intention to impede the progress of the defensive player or to cause him to take a roundabout path to regain defensive position, it involves the element of bodily contact on the part of the

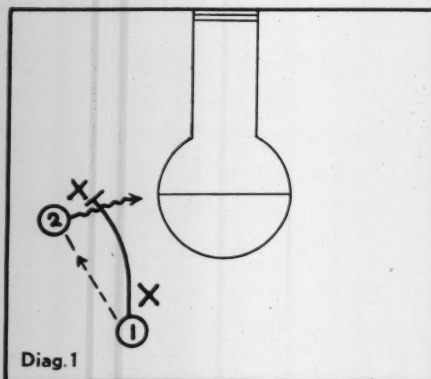
screener and the defensive man. This burdens the official with another difficult judgment as to liability in case of infractions.

The inside screen is an integral phase of the screening attack and can be taught effectively. Two applications may be made of its principle: the stationary screen, with the player stopping not closer than three feet from the defensive player, is one type (Diag. 1); and the moving screen, with the screener continuing beyond the defensive player, is another (Diag. 2). The latter involves finer timing on the part of the offensive man crossing the moving screen. But the screener has an easier task avoiding the defensive man and also has a greater opportunity for a direct cut to the basket in case the defensive players are out of position or get confused in shifting.

Outside screen

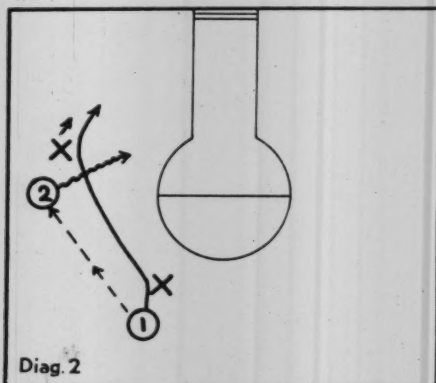
The post-pivot or the outside screen lost some of its effectiveness with the introduction of the three-second rule, but it can still be used effectively around the foul lane and other parts of the floor. Many of the screening tactics are used to loosen the defense long enough to allow an offensive player to assume the pivot position for a pass and a spin or pivot shot, or a fake shot and pass to a cutting teammate.

Other systems use the post block along the sideline to force the de-



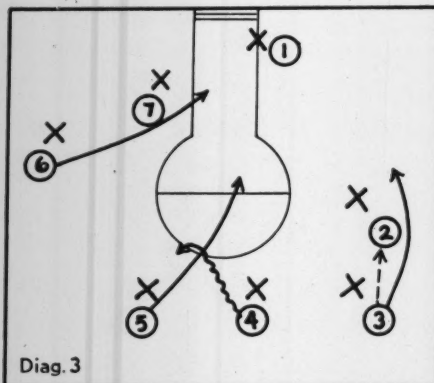
Diag. 1

Stationary Screen: 1 passes to 2, follows his pass and sets up in a position at least three feet from X2. He holds this position as 2 comes around with a dribble. X2 must take a circuitous path to follow the dribbler or he may switch with X1. On a shift, X2 covers 1 while X1 goes after 2.



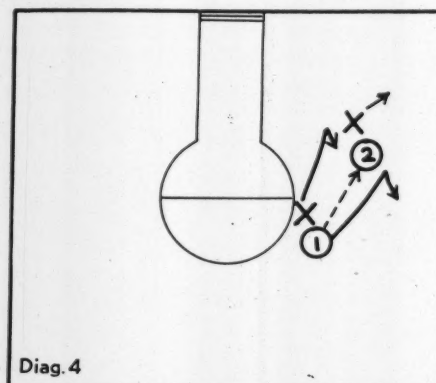
Diag. 2

Moving Screen: 1 passes to 2 and moves into the path of X2 as in the stationary screen. However, he does not stop but continues on toward the basket or corner. 2 must start his dribble or cut sooner and cross behind 1 at the most opportune time. By continuing his motion, 1 cuts into position for a return pass should X2 get lost on a shift with X1. The moving type of screen requires finer timing than the stationary type.



Diag. 3

Outside Screens: Nos. 2 and 3 illustrate the sideline type of outside screen. 3 passes to 2 and cuts between the receiver and the sideline. 2 may: (a) return the pass, (b) spin cut for the basket, or (c) pass to another player with an inside or outside screen continuation. 6 and 7 illustrate the post type of screen that does not involve the ball. 7 takes a stationary position and 6 jockeys his guard before cutting across the screen for a pass from a teammate.



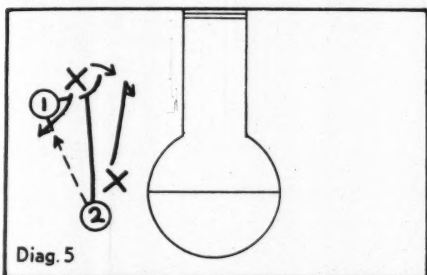
Diag. 4

Shot from Behind Outside Screen: 1 passes to 2 and starts as if to go outside the screen set by 2. X2 anticipates the screen and shifts to take 1, X1 going through as indicated to get defensive position on 2. 1 conceals his purpose as long as possible and then employs a sudden stop and backward hop to get into shooting position. If 1 can't get his shot off, he may dribble past the screen and pass off in the event of further shifting.

fense to shift or loosen up on these players. On these outside screens, the screener is usually the ball-handler. He fakes a pass to the cutter and spins toward the center for a shot or a pass to a man in the pivot position. This is true of the Meanwell system and of the Illinois style of play employed by Craig Ruby several years ago. **Diag. 3** shows several types of outside screens.

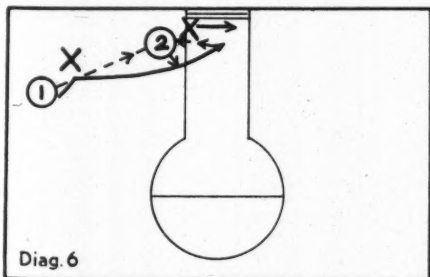
Screening tactics have a tendency to encourage the defensive players to loosen up to prevent short shots and to gamble on the longer type of shots. This makes the use of the shot from behind the screen an important consideration. **Diag. 4** illustrates the shot from behind the outside screen and **Diag. 5** shows the shot from back of the inside screen.

Against teams that constantly shift on screens, the defensive men completing the shift have difficulty in getting to the proper defensive position. The shift or switch is vulnerable to what is commonly known in the Midwest as the "roll or continuation play." This phase of the screen attack is usually effective against the shift on either the inside or outside types of screen. **Diag. 6**



Diag. 5

Shot from Behind Inside Screen: 2 passes to 1 and sets up a stationary inside screen. X2 moves to a good defensive position and shifts to take 1 coming from behind the screen. X1 must fall back to get proper position on 2. 1 fakes a drive for the basket, drops back and takes his shot from behind the screen. If the shooting opportunity does not materialize, 1 may dribble to either side of the screen or he may pass to a third player and cut off either side of the post.



Diag. 6

Roll Play Against Outside Screen: 1 passes to 2 in the post position and cuts past 2 for a return pass. When X2 shifts to cover him, 1 returns passes to 2 who pivots and prevents X1 from getting the proper defensive position directly behind him. There are numerous other applications of this principle from the other outside screen positions.

shows the play against the outside screen and **Diag. 7** against the inside screen.

Several applications of the "blind" screen, or the screen away from the ball (**Diag. 8**), are basic features of many set offenses. Most of them involve intricate cutting and ball-handling on one side of the floor to attract the attention of the defense so that a simple screen may be used on the other side of the floor to free an offensive player for a cut to the basket.

Fake cut, spin shot

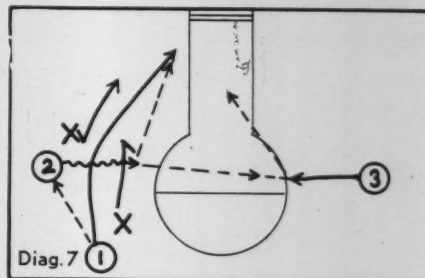
The fake outside cut with a change of direction to the inside is very effective when the defensive men are trying to "bull" their way through a screen. The offensive man, sensing this situation, should cut wide past the screen and give the defensive man room to "trap" himself. The technique of the move is shown in **Diag. 9**.

The spin or pivot shot is the next element of a good screen attack. This scoring weapon has long been probably the most effective threat of the screen offense. Recently there has been a drift toward a variation of the pivot shot; namely, the one-hand push shot by a player breaking across a screen. The development of this shot has added an interesting variation to the attack with much spectator appeal. Although the three-second rule has reduced the efficiency of the spin shot considerably, it is still of great value in the three-in and two-out attack.

In many cases the big, awkward type of boy is being displaced by the small, clever player who can break into the pivot, fake well in any direction and then, when his defensive man is out of position, either shoot or pass off to a teammate cutting for the basket. These techniques require considerable practice before any degree of accuracy is attained.

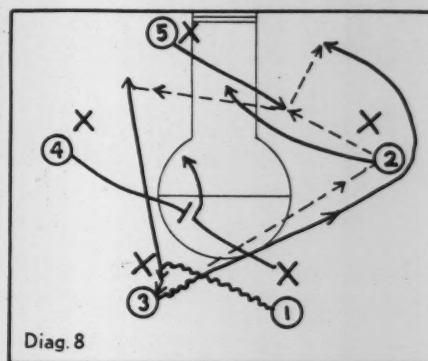
The last and one of the most important principles is that the system be flexible enough to permit the players to get the most out of their natural talents and to capitalize on the weaknesses of the defensive players. Offensive players should not be held back by a system when they can take advantage of a defensive lapse or when they get an advantage of speed through improper matching. In such situations, the player must know how to time his cut to arrive at the most opportune time to get the ball. Many cuts of this nature are possible on "check"

(Concluded on page 40)



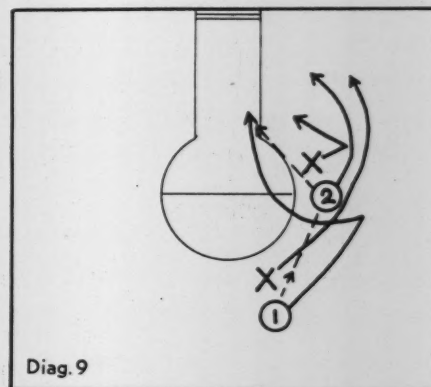
Diag. 7

Roll Play Against Inside Screen: 1 passes to 2 and sets up an inside screen on X2, deploying between X2 and the basket. X1 shifts to 2 dribbling around the screen and 2 passes to 1 cutting for the basket. The dribbler may also pass to 3 and let him feed the cutter.



Diag. 8

Blind Screen: 1 dribbles, pivots and passes to 3 who takes one bounce and passes to 2 breaking from the sideline. After passing, 1 hesitates for a moment and then cuts outside the blind screen set up by 4 in the outer half of the foul circle. As the ball is passed to 2, 5 breaks from under the basket for a pass from 2. He feeds either 1, who has been freed by the screen; 3, who has been shaken loose by the outside screen set by 2; or 2 cutting around him. After 1 cuts around the screen, 4 moves out to a defensive position.



Diag. 9

Change of Direction: 1 passes to 2 and starts wide past the receiver, giving X1 enough room to go with him. When 1 draws up even with 2, he cuts back to the inside for the basket. X2, who must shift to take the cutter if he loses X1, has difficulty getting to 1. If X2 shifts successfully, 2 cuts for the basket on the roll play with X1 behind him. The same play may be built around the threat of an inside screen with a change of direction to the outside.



"IN BADMINTON IT'S THE FLICK"

By C. H. Jackson and L. A. Swan

The technique of the flick shot ushers in a new series of badminton articles by the famous midwestern coaching-writing team of Carl H. Jackson and Lester A. Swan. The Detroit men introduced themselves to Scholastic Coach readers in 1938 with a series of three articles in the April, May and June issues. They returned last March and April for a second set on the doubles game. Meanwhile they have given the book world two excellent texts on the sport: "Badminton Tips" and "Better Badminton."

IN BADMINTON the flick marks the dividing line between the beginning and the advanced player. Most beginnings are replete with misses and poorly-timed strokes, and the novice who passes the strike-out stage may feel a touch of justifiable pride. In fact, at this stage of his game, the beginner is frequently overcome with illusions of grandeur.

Where he falls down, however, is in the power requisite for the distance and height of a good clear shot or an effective return from the backcourt. This power is not dependent on a muscular or towering physique. It is derived from the proper application of force, enabling the player to get the maximum power from his stroking effort.

We have elected to start our analysis of the flick with the toss service stroke as used in the long, high service.* The preliminary

*The object in this serve is to hit the bird as high as possible and deep into the receiver's backcourt, preferably just inside the baseline. We are not concerned here with a short serve which requires a soft stroke. It is interesting to note, however, that a soft serve made with the same preliminary racket movement as described here is very deceptive.

cocking of the racket and the wrist-lead, both of which must precede the actual flick, are more obvious here than in the other strokes. This is due to the fact that the action in the service is less hurried than in the return strokes, and hence may proceed with greater deliberation. By the same token, the player will find it easier to apply the technique in the service.

Let us now consider the elements of correct flicking and then follow them through in the illustrations. They are as follows: (1) The large figure "C" of the stroke, (2) the cocking of the racket, (3) the forward movement with the wrist well in advance, (4) the wrist-snap or gate-swing, (5) the withdrawal of the wrist which results in the teeter-totter action of the racket at the point of balance, and (6) the whip of the wood in the racket. All are combined and timed into a fluent movement which gives an acceleration concentrated in the tip of the racket.

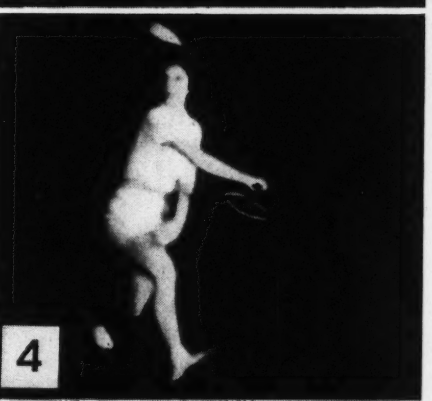
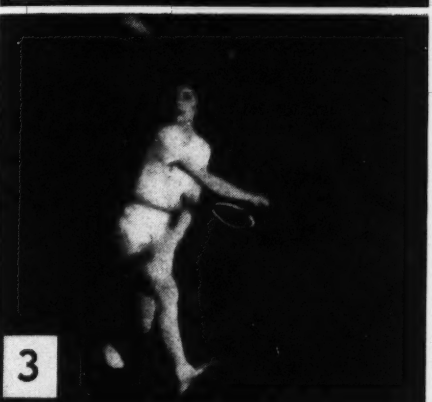
The wrist, of course, plays the all-important role. For this reason we have tried to show the wrist positions in detail. In the first picture of the strip depicting the toss service, the racket is moving back in the backswing. With a good flick, not much backswing or wind-up is necessary. The second picture shows the cocking of the racket preliminary to the forward swing. The forward swing with the wrist in the lead is shown in the third picture. Particular attention should be

paid to the details of this position in this picture and the next.

In the fourth picture, note how far forward the wrist comes just before the bird-racket contact. At this point, the wrist is snapped and withdrawn slightly to produce the flick. This motion gives a whip to the racket and greatly accelerates the forward movement of the head. The dotted lines are intended to show the withdrawal of the wrist in somewhat exaggerated form. Take note of the follow-through in the sixth picture, particularly the wrist position. This indicates the degree to which the wrist has entered the stroke and the whip that has been applied to the racket.

Being a forehand stroke, this serve illustrates the action involved in any forehand stroke. While the same principles are involved in stroking from the backhand side or overhead, a different set of muscles in the wrist and arm come into play in each case. This will be apparent to the player as he goes through a few practice swings from each position. He will need, therefore, to practice from all positions.

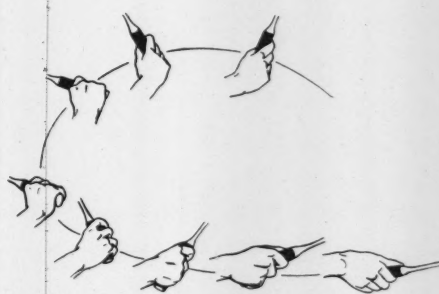
It is important to note that regardless of position, flexibility of the wrist must be maintained. This flexibility is possible only when the racket is held in such a way as to keep the wrist from locking. This point may best be illustrated by holding the racket out in front (either on the forehand or backhand side) and level with the waist. If the head of the racket is tilted down



it will be noted that some flexibility is lost; if the head is tilted up, full play is given to the wrist. The fact that the stroke is made from below the waist or over the head does not alter the principle. The same relationship between the wrist and racket must be maintained to give full freedom to the wrist.

The importance of the grip also needs emphasis. Full flexibility of the wrist is possible under all circumstances only when the racket is gripped properly. Extending the thumb slightly up on one of the wide facets of the handle will help in the backhand. The grip should not be tight, particularly in the early part of the stroke where it is important to keep the wrist well in lead of the racket. At the instant of contact, it is necessary to strengthen the grip but not too tightly. A constant check of the grip is advisable.

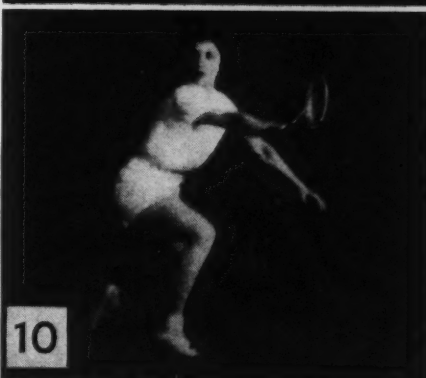
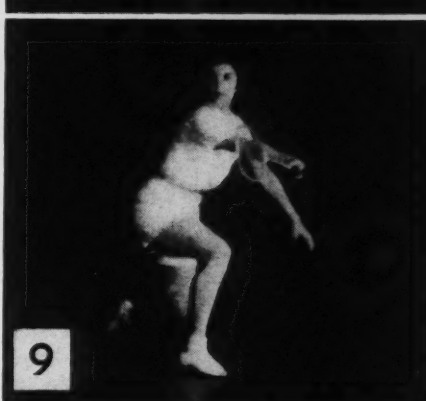
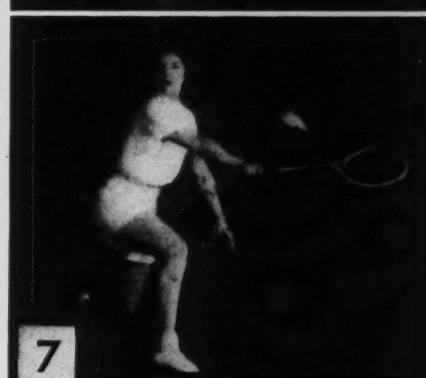
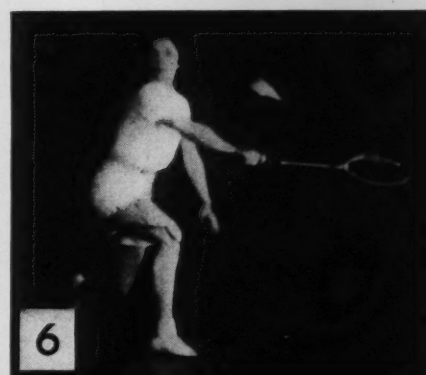
The same principles described in connection with the service stroke, apply to the backhand illustrated in the accompanying progressive action pictures.* The cocking of the racket may be seen in the first picture. The backswing, which is not pronounced, is shown in the second picture. There is a pronounced lead of the wrist in the third and fourth pictures. Of special interest is the fact that the racket face is parallel with the floor throughout most of the forward swing (third, fourth and fifth pictures), and does not begin to turn until just before contact (sixth picture). At this point the wrist-snap begins. Evidence of the flick or withdrawal of the wrist may be clearly observed in the eighth and ninth pictures in which a very pronounced bend at the wrist, with the racket head now well in advance, will be noted.



The series of free-line drawings directly above outlines the wrist positions through the more significant stages of the backhand. Because most players are naturally

*Mrs. W. R. Walton Jr., Canadian and All-England women's champion, posed for these pictures with special permission of the Canadian Badminton Association; receiving no remuneration for the courtesy.

(Concluded on page 39)



ADVANCED TWO-COURT BASKETBALL PLAYS

By Grace E. Pagnucco

Grace E. Pagnucco, basketball coach at Hunter College, describes and outlines the bases of a team attack for the two-court game.

IN ANALYZING offensive basketball, it is difficult to draw a decisive line between team system and individual action. The sum of the players' individual movements makes up the team system, and we cannot divorce one from the other completely. But the important thing to remember is that there is a system—a definite, mechanical way of advancing the ball into scoring territory, of passing within the scoring zone and of shaking players loose for a shot at the basket.

The team attack should make the most of the abilities of the individual players. The shrewd coach coordinates individual play and team play. She fits the individual's particular abilities into the general scheme of play. The forwards should not only be acquainted with the workings of the offense as a whole, but with every detail of the part they play in it.

Fundamentals first

Any well-planned attack calls for a long, careful training in the fundamentals of shooting, passing, and running. Only when these basic techniques have been mastered can the players give a good account of themselves as a team. The coach may then equip the girls with a set of plays.

The maximum number of plays to use in a game is four. If the players know four plays well enough to execute them smoothly and quickly, they have a good foundation on which to operate. The bounce and the pivot, when used as individual weapons, should be discouraged. They are a confession of weakness on the part of the forward. The use of such individual weapons indicates either a lack of confidence in the system or a lack of system.

When used excessively, the bounce and the pivot have a tendency to slow up the game and disrupt the smoothness of the attack. They are useful, however, to get out of trouble when being closely guarded. The point to impress on the forwards is that the shortest route to the basket is by passwork.

Passing and cutting are the fundamental ingredients of a well-

rounded attack. The coach who schools her team in the intricacies of good ball-handling and quick, elusive breaking will never have to worry about teamwork. The play-

ers will be too busy passing and cutting to give much thought to free lancing.

In coaching the expression, "give-and-go," is synonymous with passing and cutting. The player first "gives" (passes) and then "goes" (cuts). As the ball leaves her hands, the passer drives directly for the basket. This cut should always be in front of her opponent, never behind. With the cutter in this position, there is less danger of an interception in case of a return pass.

Another point for the cutter to remember is always to break toward the basket. The reason for this is simple. When the girl cuts away from the basket, towards a sideline, for example, she moves away from the "payoff station." Such an action is contrary to the laws of offense. The idea is to get as close as possible to the goal. The forward who keeps moving away from the basket loses stature as a threat.

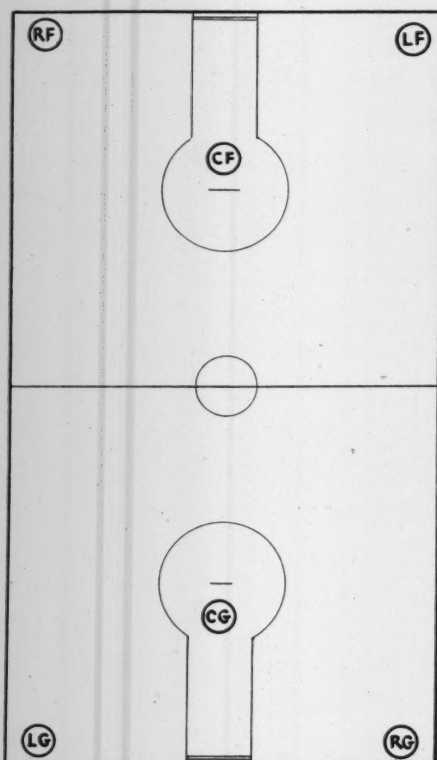
One cutter at a time

It is also poor strategy to have two forwards cutting in the same direction at the same time. To eliminate this possibility, the coach may build her offense so that the forward who gives the ball will always be the one who cuts for the basket. The third forward should draw away from the basket to give the cutter room to elude her opponent, and also to decoy her guard away from the point of attack.

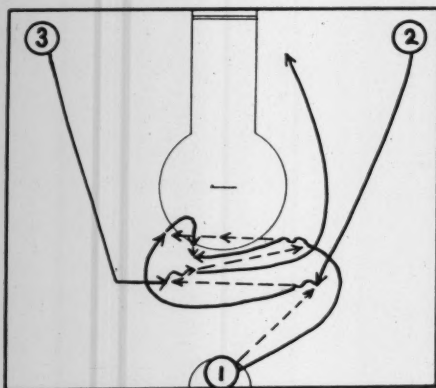
The positions of the forwards on the court is usually a good indication of the type of training they have received. If the three forwards continually hang over the center line, it is a sign of poor training. The forwards should deploy as shown in **Diag. 1**. The right and left forwards should go into the corners and the center forward should take a position around the free-throw line.

When the guards secure possession of the ball, one of the forwards runs up toward the center line for the pass in. The pass is timed so that the forward receives it on the run. If the center forward drives up, no shifting is necessary on the part of the other offensive players. But if the left or right forward plays the role of receiver, then the center forward should drop into the

(Concluded on page 33)



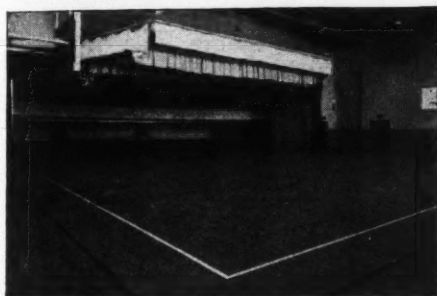
Diag. 1



Diag. 2

Criss-Cross: As 1, the center forward, receives the throw-in both 2 and 3 start diagonally up the court, keeping on their own side of the basket. 1 passes to 2 and follows her pass. 2 makes a low bounce, whips the ball to 3 and races around the receiver. 3 makes her play in exactly the same fashion, passing off to 1. The forwards keep passing the ball and moving in this criss-cross pattern until they have worked the ball to within easy shooting range. 1 then bounces and passes to 2. 2 pivots and flips the ball back to 1 who has followed her pass. 2 screens off and 1 shoots, 3 following up.

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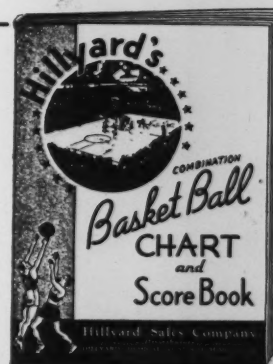
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A HIGH SCHOOL GOLF PROGRAM

By Ben Thomson

This is the second of a series of five instructional articles on golf by Ben Thomson, famous Yale University coach and author of the text, "How to Play Golf."

NO MATTER how skilled a player may be, it takes many years of experience to teach a beginner the fundamentals of the game, or to correct faults, particularly if the student has started without benefit of instruction.

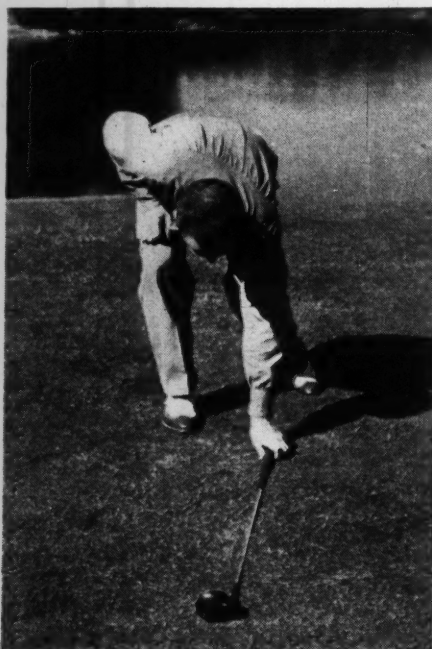
Teaching golf is an art. It is only through experience that an individual may impart in a clear, understanding manner his knowledge of the game to others. At heart we are all teachers, and most people are sincere in wanting to help each other, but they forget there is no "only way" to play golf.

Golf is not a classroom subject which can be taught by the same cut-and-dried method used in teaching languages, mathematics or history. Neither can it be taught in the same way as other sports or games, such as football, baseball or basketball. Golf is an entirely individual game, has its own individual problems and must be taught as such.

Before going into the details of the grip and stance, I try to impress the beginner with the fact that there is no secret to playing golf. If there were, it surely would have

been discovered long ago. Good golf is easy. Strength is not an important consideration. The most essential factor in a free swing is perfect coordination between the hands and the feet.

Naturally, the first fundamental taught is the method of gripping the



The Thomson method of teaching the beginning student how to grip the club in his left hand.

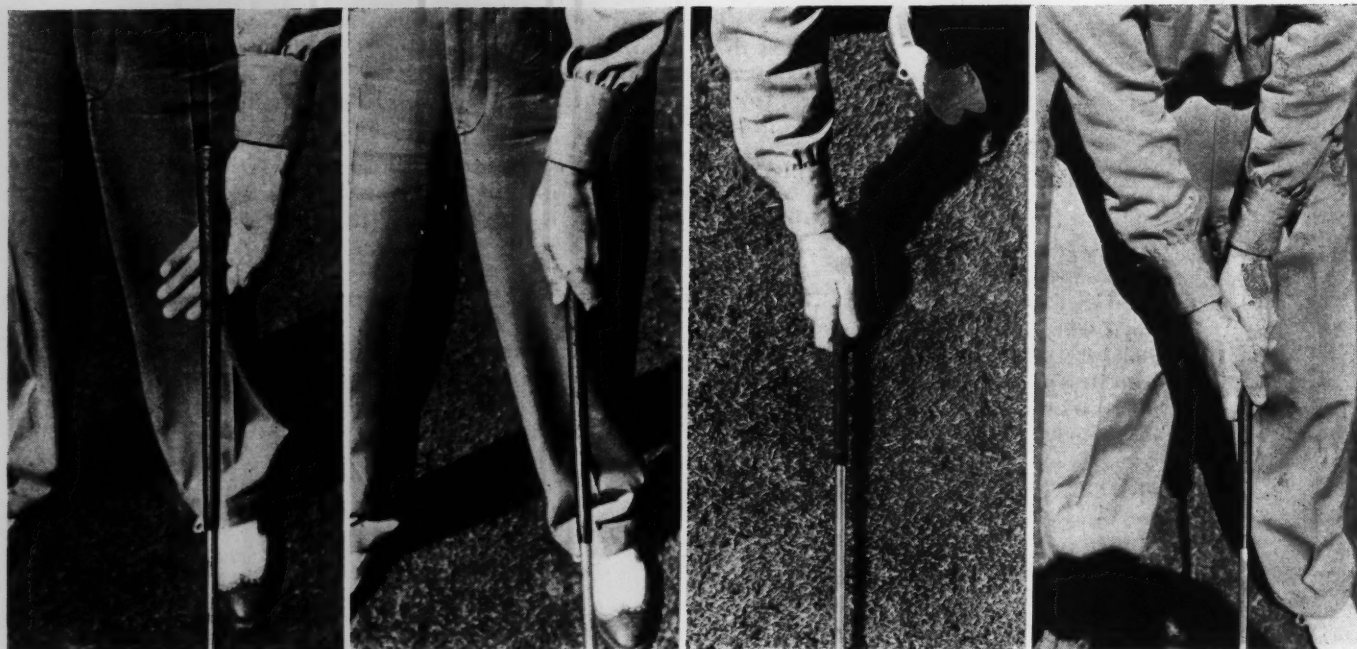
club. Before explaining it, I demonstrate the three grips most commonly used, namely the "overlapping," the "interlocking" and the "natural." The fundamentals of each of these grips are essentially the same, and I try to find which one is best adapted to the pupil. Regardless of which grip is used, the forefinger and thumb of the right hand must always control the club head as it swings into the ball.

A simple but very effective method is used to teach the beginner how to grip the club in his left hand. The club is placed on the ground and the student is asked to pick it up, using only his left hand, or in the case of a left-handed player, his right hand. He will immediately turn the back of his hand skyward and pick up the club between the forefinger and thumb.

When the hand is opened, the club will be resting on the middle joint of the forefinger and diagonally across the hand.

This is a natural position, and the one I recommend. Some instructors want the club to rest across the base of the fingers, but I would never recommend this grip under any circumstances. This is one of the many cases where the natural or instinctive way of doing some-

(Continued on page 18)



PLACEMENT OF HANDS: Thomson recommends a natural grip with the shaft resting diagonally across the left hand (first picture). When the hand is closed over the shaft (second picture), it is turned over toward the right so that two or three knuckles show. The third picture

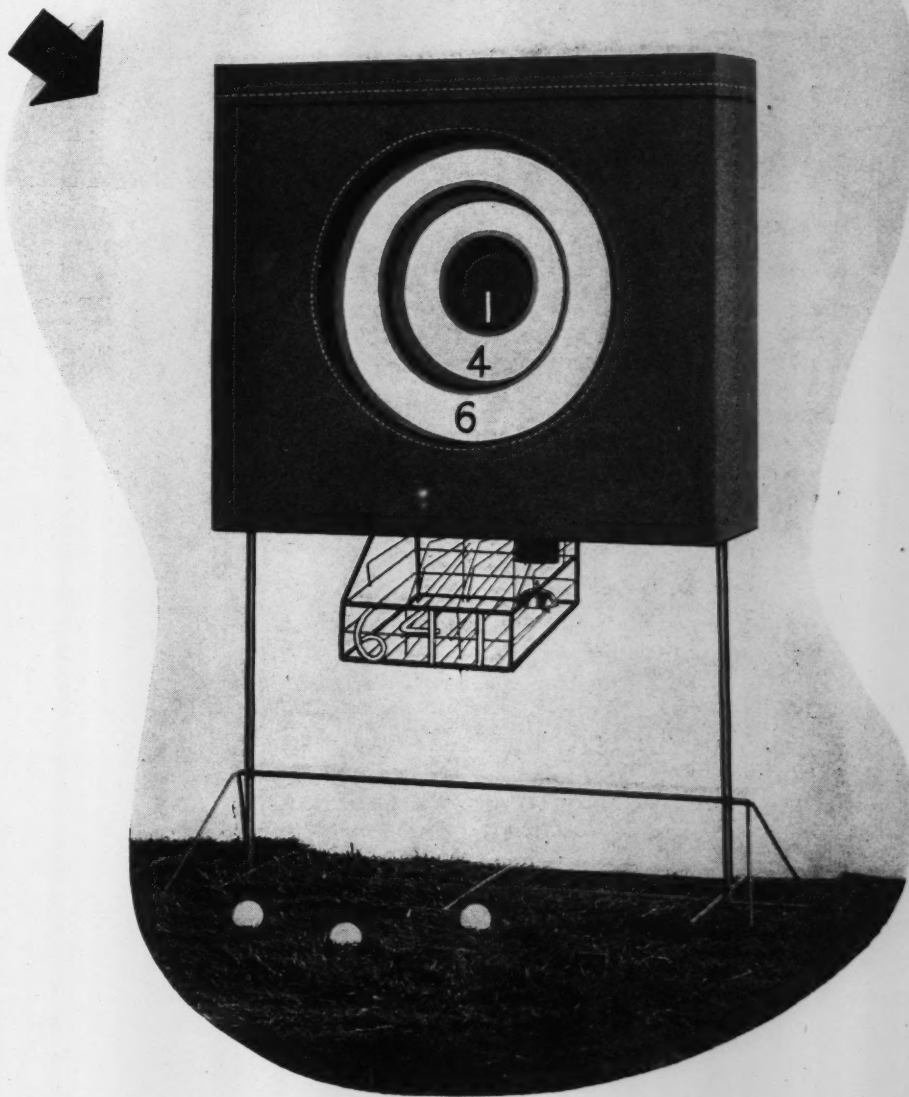
illustrates the proper position of the right hand, showing how the forefinger should be on the side of the shaft and never under it. The last picture shows the easy, natural position of both hands prior to the backswing. The hands press the club firmly but not too tightly.

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BASIC GRIPS: The first picture shows the overlapping grip with little finger of right hand resting lightly on forefinger of left. Second is the interlocking grip, showing how little finger of right hand is inter-

locked with forefinger of left. The picture on the far right illustrates the natural grip in which both hands are held completely over the shaft. The hands touch each other but neither overlap nor interlock.

thing is the correct and best way.

The student's attention is next drawn to the position of the back of the left hand. I explain the reason why the hand is turned over toward the right, so that two or three knuckles show, and why the left thumb is placed over toward the right side of the shaft. The reasons are:

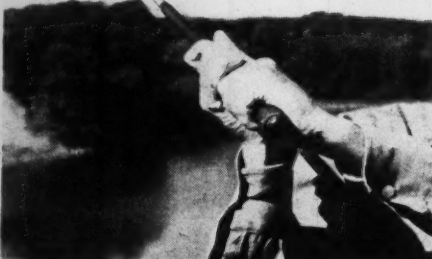
1. The left hand must deliver a kind of backhanded blow to the ball, which can be done only with the hand in this position.

2. When the left thumb is on the right side of the shaft, it will not interfere with the "break" or "cocking" of the wrist at the top of the back swing.

Before showing the position of the right hand, I help the student swing the club, using his left arm only until the full swing has been attained. At this point, the "cocked" position of the left hand is accentuated and its significance explained. In this cocked position, the face of the club is kept open so that on the downswing the club head will naturally swing into the ball. I then have the pupil try the full backswing several times until he gets the feel of the proper position.

The right hand is then placed on the shaft with the club resting against the middle joint of the right forefinger. The thumb is placed diagonally across the shaft so that it helps the forefinger grip the shaft.

When the hand is closed, it will be observed that the knuckle of the right forefinger is on the right side of the shaft, never under it. The purpose of keeping the knuckle in this position is to develop power and control. When the knuckle slips under the shaft, the sensitive feel of the club in the right hand is lost, and the hand is too far under.



Top of Backswing

At the top of the backswing, the left wrist is cocked and the left arm is comfortably straight. The two lower pictures show that the grip does not loosen at this point, but that the left hand remains snugly closed over the shaft of the club.

The right hand is closed over the left thumb which should nestle snugly in the palm of the right hand. The little finger of the right hand should be placed lightly on top of or between the first and second fingers of the left hand. This placement of the little finger is known as the "overlap."

The interlocking is the same as the overlapping grip except that the

little finger of the right hand interlocks with the forefinger of the left. This is a perfectly good grip with two minor reservations: (1) it eliminates the sensitive touch of the forefinger and thumb of the right hand, and (2) it tends to overpower the left hand with the right.

The natural grip is one in which both hands are placed on the shaft without the little finger overlapping or interlocking. Only in exceptional cases should this grip be used.

It must be remembered, that the hands are the only part of the body which come in contact with the club and whatever speed is given to the club's head is supplied through the hands. Be sure to devote enough time to teaching the grip and never proceed further until the pupil has thoroughly mastered it.

Equip each pupil with a grip which will keep his hand on the shaft throughout the entire swing, not like a vice, but with a sense of easy control over the club head.

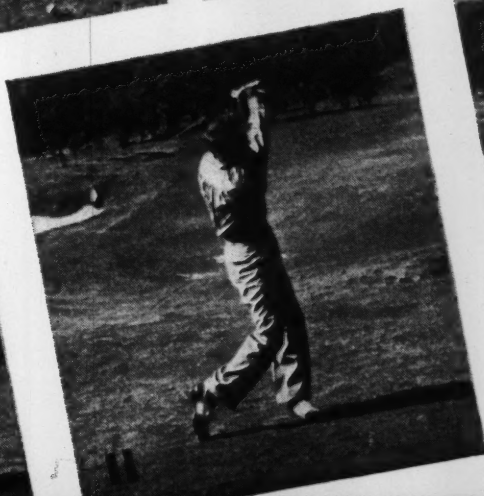
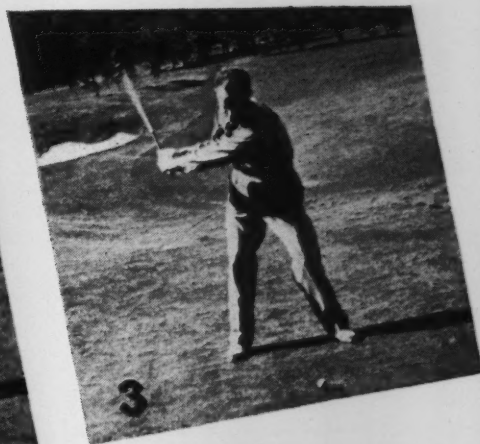
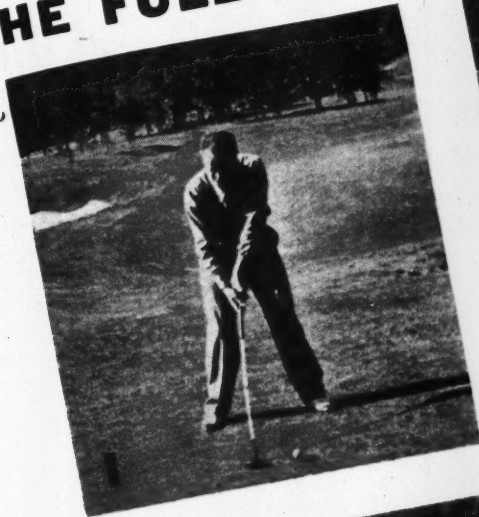
Basic stances

The stance is the position of the feet in relation to the ball. Without good footwork it is almost impossible for the body to turn fully, and at this early stage of instruction the student should be impressed with the importance of balance and correct footwork.

Regardless of which stance is used, there are a number of common points to emphasize. The student must be light on his feet and should keep the weight of the body on the heels, not on the toes. Many beginners have a bad tendency to lean too far forward instead of standing fairly upright. The disadvantage of the exaggerated forward lean may be illustrated to the pupil

(Concluded on page 23)

THE FULL SWING



Rules Governing Interscholastic Sport as Applied by the

RULES	ALABAMA*	ARIZONA*	ARKANSAS*	CALIFORNIA	COLORADO*	CONNECTICUT*	DELAWARE#	FLORIDA*	GEORGIA*	IDAHO*	ILLINOIS*	INDIANA*	IOWA*	KANSAS*	KENTUCKY	LOUISIANA*	MAINE*	MARYLAND	MASSACHUSETTS	MICHIGAN*	MINNESOTA*	MISSISSIPPI*
AGE LIMIT	21	20	21	19(h)	21	19	20	20	20(h)	20	20	20	20	20	20	20	20	20	19	20	20	21
SEMESTER LIMIT (Attendance)	.....	8	8	8	9	8	8	10	.....	8	8	8	8	8	8	10	8	8	8	8	8	8
SEASON LIMIT IN ANY SPORT	3-3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	.....	4	4	4	4
GRADE LIMIT																						
Senior H. S. Students only	No	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes(h)	Yes	Yes	Yes	Yes	Yes	No	No	Yes	No	Yes	Yes	No	No
Graduate Students	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No
Junior H. S. or Elementary	Yes	No	No	No	.....	No	(c)	Yes	No	No	No	Yes(c)	No	No	Yes	Yes(e)	No	Yes	No	(e)	Yes	Yes
NUMBER OF SPORTS																						
Any limit	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No
ACADEMIC REQUIREMENTS																						
Current semester hours	15	15	15	15	14	15	15	15	15	15	15	15	15	15	15	15	15	.....	14	15	20	15
Previous semester hours	15	15	15	15	14	15	15	15	15	15	15	15	15	15	15	15	15	.....	14	15	15	15
Make-up of "previous semester" accepted	No	No	No	No	No	Yes	No	Yes	Yes	No	No	Yes	No(h)	No	Yes	No	No	(a)	.....	Yes	No	No
ENROLLMENT AFTER OPENING OF SEMESTER, WITHIN: DAYS	20	15	10	No	21	10	.....	10	15	11	11	20	10	15	20	11	21	.....	15	.....	15	15
MAXIMUM LAPSE IN ATTENDANCE AT ONE TIME: DAYS	.....	10	.....	1/2 sem.	No	No	(e)	(h)	.....	14(h)	9	0	.....	.....	.....	(h)	.....	.....	.....	.....	.....	15
Exemption for illness	Yes	Yes	No	No	No	No	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No	.....	Yes	(a)	.....	Yes	No
Exemption for military duty	(a)	(a)	No	.....	No	No	.....	No	No	Yes	Yes	No	No	No	No	.....	Yes	.....	.....	Yes	.....	Yes
MINIMUM ATTENDANCE TO COUNT ONE SEMESTER: DAYS	15	15	.....	50	15	(h)	20	10	20	20	10	Any	20	15	6 wks.	20	14	.....	45	3 wks.	15	10
AMATEUR RULE ENFORCED	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	No	Yes	Yes	Yes
May accept expenses	Yes	No	No	Yes	.....	No	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	.....	Yes	.....	Yes	Yes	No
May officiate for pay	No	No	No	No	No	Yes	No	Yes	No	No	Yes	No	Yes	No	.....	No	.....	No	.....	No	Yes	Yes
May accept pay for sports in which he does not compete in school	No	No	No	No	.....	No	No	No	No	No	No	No	No	Yes	.....	No	.....	No	.....	No	No	No
FALSE NAME PENALTY																						
Permanent disbarment	No	No	No	Yes	Yes	No	No	Yes	Yes	Yes	No	Yes	Yes	Yes(a)	Yes	No	No	Yes	.....	.....	No	Yes
Period of Disbarment	1 yr.	(a)	.....	.....	Yes	1 yr.	1 yr.	perm	.....	(a)	1 yr.	.....	.....	.....	.....	.....	1 yr.	.....	.....	1 yr.	.....	1 yr.
ATHLETICS OUTSIDE SCHOOL																						
Prohibited	Yes	Yes	Yes	Yes	No	Yes	(d)	(n)	No	Yes	No	No	No	Yes	(d)	Yes	No	No	(f)	.....	Yes(e)	No
Permitted with Principal's consent	No	(e)	No	.....	No	Yes	.....	No	Yes	Yes(e)	Yes	Yes(e)	Yes	.....	.....	No	Yes	.....	.....	.....	Yes	.....
TRANSFERRED STUDENTS																						
If parents move along	Yes	Yes	No	Yes	.....	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	.....	Yes	Yes	Yes
Eligible at once	.....	.....	1 yr.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	(e)	.....	.....	.....	.....	.....
If parents do not move	No	No	No	No	.....	No	No	No	No	No	No	No	No	No	No	No	No	.....	No	No	No	No
Eligible at once	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Eligible after	1 yr.	2 sem.	1 yr.	1 sem.	.....	12 wks	1 yr.	1 sem.	1 yr.	1 sem.	1 yr.	1 sem.	1 yr.	1 sem.	18 wks.	18 or 36 wks	1 yr.	(c)	.....	3 mos.	1 sem.	1 sem.
AWARDS BY SCHOOLS TO ATHLETES																						
Any limit	Yes	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	No	No	No	Yes	Yes
Sweaters	No	No	.....	No	.....	(f)	No	Yes	No	No	No	Yes	No	No	.....	.....	.....	.....	Yes	No	No	.....
Letters only	No	No	.....	Yes	.....	No	No	Yes	No	Yes	No	No	Yes	Yes	.....	.....	.....	Yes	No	No	No	.....
Value limit	\$1.00	\$1.00	.....	No	.....	(f)	\$1.00	\$1.00	\$1.00	\$1.00	\$1.00	No	.....	.....	.....	.....	.....	.....	(f)	\$1.00	\$1.00	.....
AWARDS IN MEETS																						
Any limit	Yes	Yes	No	A.A.U. Limit	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	No	No	Yes	No	Yes	Yes	No
Limited to cups, medals and similar trophies	Yes	Yes	Yes	Yes	.....	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	.....	.....	.....	Yes	(f)	Yes	Yes	.....
GIRLS' COMPETITION																						
Any limit	(b)	Yes	Yes	.....	.....	Yes	Yes	Yes	Yes	Yes	Yes	Yes	(b)	Yes	Yes	No	Yes	Yes	(f)	Yes	No	No
Basketball	(b)	No	.....	.....	.....	No	Yes	Yes	Yes	No	No	Yes	.....	Yes	Yes	No	.....	Yes	Yes	Yes	Yes	.....
Tournaments	(b)	No	.....	.....	.....	No	No	No	Yes	Yes	No	No	.....	No	No	No	No	Yes	No	No	No	.....
Golf	(b)	No	.....	.....	.....	No	Yes	Yes	Yes	Yes	Yes	No	.....	Yes	Yes	.....	.....	.....	.....	Yes	Yes	.....
Tennis	(b)	Yes	.....	.....	.....	No	Yes	Yes	Yes	Yes	Yes	No	.....	Yes	Yes	No	.....	Yes	Yes	Yes	Yes	.....
Archery	(b)	No	.....	.....	.....	No	Yes	Yes	No	Yes	Yes	No	.....	Yes	Yes	.....	.....	.....	.....	Yes	Yes	.....
MAY RULES BE WAIVED BY AGREEMENT	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No
FINAL CONTROL LODGED IN																						
Principals	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes
Coaches	No	No	.....	No	.....	No	No	No	No	No	No	No	No	No	No	No	No	No	(g)	No	No	No
RULES MADE: By General Member Vote	No	Yes	Yes	No	.....	Yes	Yes	Yes	.....	Yes	Yes	No	Yes	No	No	Yes	Yes	(g)	Yes	No	Yes	Yes
By Representatives	Yes	No	.....	Yes	Yes	No	No	Yes	.....	No	Yes	.....	No	Yes	Yes	Yes	No	No	.....	No	Yes	Yes
Is Cert. of Phys. fitness required?	Yes	No	No	No	No	Yes	(j)	Yes	.....	Yes	Yes(j)	Yes	Yes	Yes	Yes	Yes	No	No	.....	Yes	Yes	No
FOLLOWING PROHIBITED?																						
All-star teams	Yes	Yes	Yes	Yes	No	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	Yes	No	Yes	.....	Yes	No	Yes
Post-season games	Yes	No	Yes	Yes	Yes	No	Yes	Yes	No	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No	.....	Yes	No	Yes
Inter-sectional games	No	No	Yes(i)	Yes	No	No	Yes	No	No	Yes	No	No	Yes	Yes	No	No	No	No	.....	No	No	No

*Member National Federation of State High School Athletic Associations.

†Interpreted to mean delegates elected to represent definite districts within the state or the state at large.

##No state assn.

(a) Subject to special action by the board of control.

(b) Not prohibited by rules, but not officially recognized by state athletic association.

(c) Special provisions for certain types of students.

(d) Prohibited except during summer vacation.

(e) P

(f) N

(g) C

(h) S



A FEW TIPS FOR THE SPEED SKATER

By Pete Miller

A few tips on speed skating by Pete Miller, coach of the 1940 United States Olympic speed skating team.

AS in most of our other sports skills, there is only one road to perfection in speed skating—constant practice. To excel in this sport, the skater must master the fundamentals of balance, rhythm, drive, stamina and pace.

When we speak of balance we mean the correct body position over the skates. To attain the restful type of stroke that will give him maximum distance with minimum effort, the skater must lean forward from the waist and bend his knees. In this position, he gives an impression of sitting. The essential point is to keep the center of balance in the hips. All the power of the leg drive flows up through this point. The average skater has a tendency to bob his hips. If the power is to be controlled, this center of balance must be kept as nearly as possible on a line parallel to the surface of the ice.

We assume that the athlete knows how to skate. His success in acquiring speed depends a great deal upon his ability to generate strong, steady, driving power from the legs. In starting from a standstill, the skater should take his first few strokes like a sprinter in track—short, quick and powerful. To obtain driving force, it is necessary to toe out at the finish of each stride. Many skaters have a habit of finishing with the blade of the skate pointing straight ahead. This allows the energy to escape behind, losing that extra bit of power for the skater.

After the sprinting start, the stroke is lengthened out into a long, graceful, distance-eating glide. The

skater does not pound down on the ice, but keeps low and glides along with a minimum amount of effort. His center of gravity is low and level. The power of the leg drive is directed forward not upward, and the skates are not lifted any farther from the ice than is necessary to permit the taking of the next stroke. As the athlete skates down for glide, the head is directly above the center line of the skates.

When the boy has settled into his regular glide, his subsequent strokes should be marked by a regular, measured cadence. To acquire this rhythm, the skater should always set down his skates in the same position. By pointing his blades forward and applying equal pressure on both legs, he may obtain an even stride.

Correct leg motion

If his form is correct, the skater's leg motion should resemble bicycle pedaling. There is no pause between strokes; that is, from the lifting of the skate at the finish of a stroke until it is set down again. This motion should be continuous no matter how slow the stride may be. It eliminates undue tightening of the leg muscles.

There are two types of strokes for the drive: the first is the short, fast stroke employed in starting. This supplies the skater with enough momentum to go into the other type—the long, smooth drive. If the athlete desires to spurt, it isn't necessary to shorten his stroke. All he has to do is add more power to the drive off the flat of his skates. This is the most important point to remember in sprinting—always pushing off the center of the blade and not the toe. The skater who

pushes off with his toe has a tendency to dig into the ice. This is fatal in speed skating.

The next important element to consider is stamina. Many skaters prepare for the season with two or three months of conditioning exercises, both off and on the ice. Bike riding is an extremely good conditioner as it develops the same set of leg muscles that are used in skating. It also strengthens the same back muscles. Calisthenics and long walks are also good body and wind builders. While swimming loosens the muscles and develops even breathing, the writer would not advise too much of it, especially during the skating season.

Pace is one of the few fundamentals that most young skaters have difficulty in learning. They usually expend too much energy early in the race and have nothing left for the finish, or hold back and have too much left at the end. The skater must learn to conserve his strength to have something left to sprint at the finish.

The skater himself is the best judge of what kind of pace to set. He knows his own limitations and condition better than anyone else. He should try to plan his pace during the early part of the race. If he is a good fast finisher, it is advisable to set a slow pace. But if he is a strong skater, with lots of endurance, he should set a pace that is stiff enough to kill off or badly tire his opponents.

During a race, unless it is a sprint, it is a good policy not to lead by too many laps. As a general rule, the most strategical way of racing, is to follow close behind the field and let them break the wind. In this way
(Concluded on page 33)

Grip and Stance

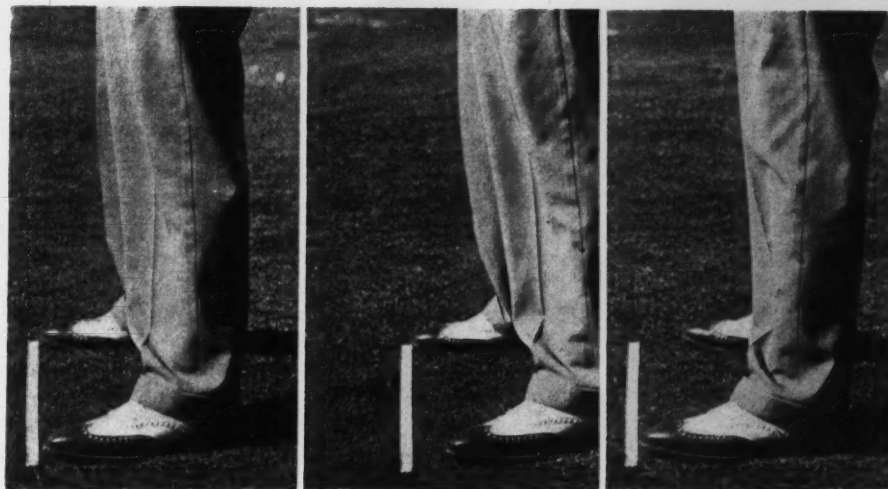
(Continued from page 18)

by telling him to assume a fairly upright position with the feet together, both heels touching, and the weight of the body on the heels. When the body is fully pivoted from left to right, then from right to left, the beginner will note that his balance is perfect. But, if the weight is forward on the toes when the same pivot is attempted, the student will find it rather difficult to stay on balance.

Footwork in golf may be compared to walking. When walking, the left foot relaxes as the right goes forward, and as the left goes forward the right foot relaxes. The weight of the body in walking cannot be kept on both feet. The same principle applies to footwork in the golf swing.

There are three stances which are recommended: "square," "open" and "closed." Each of these has a bearing on the swing for different shots, as well as for different types of physique.

In the square stance, both feet are placed evenly at the proper distance from the ball so that a line across the toes is parallel to the line of play. The feet should be placed



Square Stance

Open Stance

Closed Stance

comfortably apart, about the width of the shoulders. This will distribute the weight of the body evenly over both feet, so that by turning the toes out slightly the pivot of the body in either direction will be facilitated.

In the open stance, the left foot is withdrawn slightly, "opening" the position of the body into the direction of the line of play. This stance is most generally used when playing all iron shots. When used for long iron shots, the feet should again

be separated about the width of the shoulders; for shorter distances, the feet are closer together.

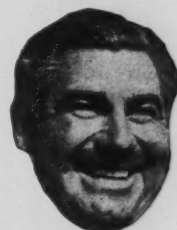
The closed stance is the direct opposite of the open; that is, the right side of the body and the right foot are drawn back from the square position. This stance is mostly used when playing for a "pull."

Next month Mr. Thomson will describe completely the swing for the wood clubs, showing the causes of slicing and hooking and how to correct them.

"Start Them off Right!"

SAYS

Olin Dutra



EDUCATORS everywhere agree that an athletic program designed to provide training which can be used in every day life after school years are over is ideal. "But," says Olin Dutra, former National Open Champion who began his golf career at the age of 14, "don't make the mistake of thinking that any kind of equipment will do for the younger generation. Habits learned in the first few lessons persist."

"You have got to start them off right in golf to give them the maximum pleasure and the excellent benefit that comes from playing the best possible game. Use Louisville Grand Slam or Louisville Power-Bilt clubs in your classes. They are made in Junior models of

special design for high school use as well as the widely known regular adult sizes. They can be obtained either as individual clubs or in matched sets."

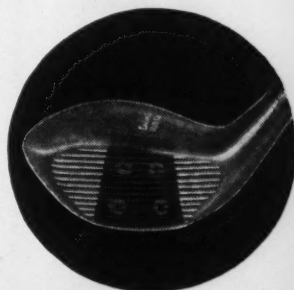
Thousands of schools have included Golf Instruction in their athletic programs with great success. Write the editors of this magazine for further information and suggestions as to how you can work out a program for your school.

But be sure that your clubs are right. Use and recommend Louisville Grand Slam and Louisville Power-Bilt clubs.

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THEY LOOK RIGHT . . . FEEL RIGHT . . . PLAY RIGHT !!

ASSESSING AND TEACHING HOCKEY SKILLS

By R. Lewis Burton

R. Lewis Burton, who has charge of boys' activities at the Technical Collegiate Institute in Saskatoon, Saskatchewan (Canada), describes his novel method of teaching hockey skills. He uses what he calls an "individual assessment" sheet to facilitate the work on fundamentals. On this sheet, about once a month, he grades the boys on their command of the basic techniques. The information thus gathered enables Burton to spot individual weaknesses, to prescribe special practice work and to follow the progress of each player.

SUCCESS in hockey depends primarily on the mastery of the individual skills or fundamentals. Before a team can function as a unit, the play as a whole must be broken down and each component part thoroughly analyzed and perfected.

It is important from a pedagogic standpoint to keep a constant check on the progress of the boys. Errors in technique must be checked early in the learning process before they take root. This constant surveillance is no easy chore, especially for one man.

At Saskatoon, a school with an enrollment of over a thousand, with nearly all the boys playing hockey, we found it almost impossible to check the work on fundamentals until we hit upon the score sheet idea. We used an individual assessment sheet (see accompanying illustration) to make periodic evaluations of the skill of each player in executing the basic techniques.

The plan is simple in execution. One sheet is allotted to each squad team. On this sheet are listed the basic techniques together with the age, weight and position of each player. Next to the name of each boy, there are blank squares in which an observer may evaluate the various skills in terms of points.

To assure standardization of marking, the grading should always be done by the same judge. It is unwise to attempt to cover more than three boys during any one game or scrimmage. The judge cannot be expected to get a complete picture of a boy's skill in each of the listed departments when he has five or six players to watch. Another drawback to extensive coverage is the fact that the points cannot be allotted until the end of the game. The judge cannot arrive at accurate estimates when his head is whirling with figures for a whole team.

The operation of this evaluation

Periodic gradings on individual score sheets enable the Saskatoon coach to check his work on the fundamentals

INDIVIDUAL HOCKEY ASSESSMENT											
Perfection (within class limits) in each department of the game warrants 10 marks. Assessor should indicate most pronounced weakness, as well as the mark earned, in the appropriate space.											
TEAM <i>Gophers</i> DATE <i>Jan 12</i> ASSESSOR <i>Wilson</i>											
Skills	Shooting, (direction, velocity, deception).	Left turn, right turn, shift.	Back checking, body checking, poke or hook checking.	Stopping, starting, speed skating.	Stick handling, puck carrying, "using eyes."	Passing and Receiving.	Making plays, and playing position.	Condition, endurance.	Game sense, fight, anticipation, "using head."	Sportsmanship (clean play, leadership, esprit de corps).	Total (possible 100)
Names											
<i>John Smith</i> Age 13 Wt. 140 Pos'n. R. W.	6	7	6	7	6	9	7	7	7	8	
<i>Bill Jones</i> Age 16 Wt. 165 Pos'n. R. Defense	6	5	6	6	6	6	10	9	6	8	
<i>Bob Brown</i> Age 16 Wt. 150 Pos'n. C. Forward	4	10	9	6	6	5	6	7	10	8	
<i>Al Watson</i> Age 15 Wt. 135 Pos'n. R. W.											
<i>Archie Weir</i> Age 15 Wt. 165 Pos'n. L. Defense											
<i>Scott McGraw</i> Age 15 Wt. 140 Pos'n. L. W.											
<i>Smith Weakness (1) Skating (2) Checking (3) Stickhandling with head down</i> <i>Jones (4) Shooting telegraphed</i> <i>(1) Shooting lacks velocity (2) Cummy skater 2 of his skating improves, other fundamentals ok</i> <i>Brown (1) Shooting (2) Passing (3) Stickhandling</i>											

system may better be comprehended by analyzing the accompanying sheet with its statistics for three players. The play of the following players is graded:

John Smith, Age 15, Wt. 140, Right Wing
Bill Jones, Age 16, Wt. 165, Right Defense
Bob Brown, Age 16, Wt. 150, Centre Forward

The judge watched the shooting of John Smith and gave him six

points out of a possible ten in the space indicated on the chart. In arriving at this mark, he watched for three things: direction, velocity and deception. Smith, he observed, had the hardest shot on the team. For velocity, therefore, he gave him four points. However, the boy made no attempt to force the goalkeeper to commit first. He also telegraphed his shot, merely blazing away when-

ever he came within shooting range. This tended to make his shooting wild. So he received a mark of only one for direction and one for deception.

Bill Jones did not have such a fast shot but his deception and direction were much better. So he also received six points. Bob Brown was weak in every shooting department and earned only four points. However, he justified his first team rating because he possessed other hockey virtues.

In the second column, Smith received a mark of seven. He could turn as well to the right as he could to the left, a rare accomplishment for a boy of 15 who was accustomed to skating in a counter-clockwise direction on public skating rinks. He lost credit, however, for failing to use even the slightest hip-shift when evading defense men.

Bill Jones, the husky defense man, received only five points in this department, being somewhat clumsy on his skates. Bob Brown earned the maximum number of points because of a shift which he picked up from Sweeney Shiner of the New York Americans whom he had watched in pre-season training. His quick-turning ability made him the perfect playmaker for the forward line.

Checking, stick-handling

In column three, on checking, Smith and Brown received six points each, broken down as follows: Smith, when his team lost the puck, skated back hard and stayed with his check well, frequently breaking up plays. He received three points for this excellent work. However, his hook check was ineffectual and his body checking not noticeable, a combination which paid only three points, making a grand total of six out of ten.

The same score was given to Brown. Jones, however, was a defense man whose body checks could be felt all the way up in the last row. He also had an excellent hook check. Therefore, he earned nine points losing a marker for a slightly weak poke check.

The boys all fell down in the column devoted to stick-handling, puck carrying and using eyes. Smith failed to stick-handle with a smooth, slow rhythm; he agitated the puck from side to side so rapidly that he frequently lost it. Jones failed to press his stick to the ice with sufficient firmness, with the result that the puck was often knocked away from him. Brown, when carry-

ing the puck, kept his eyes glued to the rubber and frequently failed to use peripheral vision. As a result, he failed to pass accurately, often rushing headlong into an opposition body check.

Smith, in the next column, was given nine points, five for passing and four for receiving. Jones's ability in this department was fair. Brown's poor passing was probably due to his inability to take his eyes off the puck when carrying it. Needless to say, the good stick-handler carries the puck by "feel." Their marks in order were nine, six and five.

Condition, aggressiveness

The column "Condition and Endurance" requires little comment; Jones proved to be an iron man on defense and was awarded nine points.

Game sense something which most coaches will define differently, is of paramount importance in hockey. Fight or aggressiveness requires little explanation. In this department both the coach and the layman have a tendency to credit a fast breaker with aggressiveness and overlook the slower man who may actually have more fight, a point only apparent to a sharp-eyed observer.

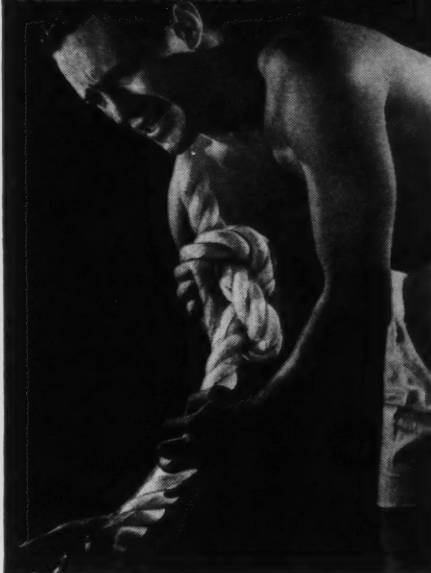
Anticipation comes with experience. It is a byproduct of hockey intelligence rather than an intuitive skill. Constant alertness on the part of the player together with encouragement by the coach is the only way to develop it. Playmaker Brown received the maximum credit in this column while Jones and Smith were lower in the scale.

The importance of sportsmanship, the last column, needs little in the way of explanation. A fair indication of a player's sportsmanship may be obtained by calculating the number of minutes the player spent in the penalty box during the season. However, since the rules do not recognize such a thing as an "accidental" foul or trip, coaches should be careful not to confuse penalties which are due to mere clumsiness with the more serious penalties for deliberate rough play and misconduct.

Possibly the greatest value this chart will have for coaches lies in the fact that it recapitulates the fundamentals of the game. By keeping this chart on the bulletin board or in his notebook, the coach, by daily reference, will remember to spend some time during the practice period on the boy's weak points. Fol-

(Concluded on page 32)

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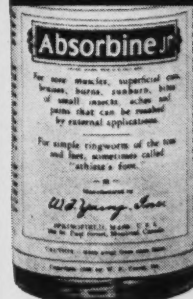
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SPORTS AS TAUGHT AND PLAYED AT WEST POINT. Edited by William H. Baumer, Jr. Pp. 351. Illustrated—photographs and diagrams. Harrisburg (Pa.): The Military Service Publishing Co. \$2.

INTO this book has been compounded the sports lore of the seventeen men who direct the athletic destinies of the "sons of slum and gravy." Every head coach at West Point has contributed a section. The subject matter covers: football, basketball, baseball, track, swimming and diving, hockey, tennis, golf, wrestling, boxing, lacrosse, rifle, pistol, fencing, gymnasium, polo and training.

The compilation offers the coach a complete sports library in one handy volume. The material is condensed of necessity, but is no less valuable because of it. The coach with multiple duties can use *Sports* as a source book for all his teaching.

Each section of the book is lavishly illustrated with both single action shots and the progressive action pictures with which *Scholastic Coach* readers are familiar. The illustrations were all posed for by Cadet athletes and number over 550 in all.

The rich pictorial layout, the splendid organization of the material and the attractive binding make *Sports* the ideal Christmas gift for both coaches, and boys between the ages of ten and eighteen. No matter what his athletic interests are, the boy will find a mine of helpful information in this encyclopedia. At \$2 the book is a best buy of the month.

WRESTLING (Intercollegiate and Olympic). By Henry A. Stone. Pp. 323. Illustrated. New York: Prentice-Hall, Inc. \$3.

WITH the recent increase of wrestling interest in our schools and colleges, there has been a need for a comprehensive, up-to-date text on the sport. Prior to Henry A. Stone's volume and the forthcoming E. C. Gallagher opus, little or no coaching literature has been published during the past five years.

Hence, *Wrestling* should prove a godsend to the coaches of the nation. It is a complete treatise on the sport, excellently written and lavishly illustrated. The author has a rich background upon which to draw for material. He has been an instructor of physical education and wrestling coach at the University of California for 13 years. During this time, he has also served on the national rules committee and the American Olympic Wrestling Committee.

With this wealth of experience, he is able to discuss authoritatively all the accepted standing holds, hold-downs, pinning holds, and escapes. He describes each technique clearly to-

gether with the counter or block for each. To make the text even more valuable, the author supplements his analysis of the various holds and escapes with over 200 single action photographs. The pictures are large, clear and descriptive.

Besides the technical exposition, the book contains helpful chapters on the values of wrestling as a sport, the history of wrestling, training and conditioning, care and prevention of injuries, and basic equipment. It is one of the few books which completely covers the intercollegiate catch-as-catch-can and the Olympic free-style methods of wrestling, with explanations of the holds and rules for each. The need for the latter has been especially acute, little written material being available on the subject.

INTRAMURAL SPORTS. By Elmer D. Mitchell. Pp. 324. Illustrated—photographs and tables. New York: A. S. Barnes & Co. \$2.

FOR 14 years after the original edition of *Intramural Sports* appeared in 1925, it served as a textbook on the subject. This year, because of the great advances which have been made in the field of intramural sports, Dr. Mitchell, who is director of intramural sports and professor of physical education at the University of Michigan, felt the necessity to bring his work up to date. He rewrote the book entirely and inserted a new set of illustrations.

In its completely revised form, the book should fill any need for a text and guide on the modern intramural sports program. The book offers the results of years of experience and investigation. It abounds with practical suggestions that have been found to be successful in actual practice. Supplementing the text are reproductions of forms, programs and printed material which have been used throughout the country and which can be adapted to individual school programs.

The subject matter is covered exhaustively. The author describes the organization of the department and the scope of the administrative duties; the program of sports and time periods for intramural participation, the methods of organizing participation, scoring plans, rules and regulations, awards, girls' programs, and special administrative problems.

It is interesting to note that at the time the book was originally written there was not sufficient material available from which to compile a bibliography. The fact that the latest edition contains an 11-page bibliography is in itself evidence of the growth of interest that has taken place in this particular field. It seems safe to predict that *Intramural Sports* will hold sway over the field for another 14 years.

MODERN BASKETBALL. By Lon Jourdet and Ken Hashagen. Pp. 165. Illustrated — photographs and diagrams. Philadelphia: W. B. Saunders Co. \$2.25.

LATEST basketball volume to roll off the press this fall is Jourdet and Hashagen's *Modern Basketball*, 165 pages of tactics, coaching hints and psychology. Jourdet's career as a player and coach spans a stretch of some 30 years—or three of the nearly five decades marking the life of the game. Most of the time he has been coach or advisory coach of the University of Pennsylvania, one of the powerhouse teams of the Eastern Intercollegiate League.

Hashagen, a key player on two of Jourdet's championship teams, likewise has a successful record both as a player and coach. Since leaving Penn, he has been coaching basketball and track at Ursinus College.

The authors' treatise is organized into various units suited to the requirements of a well-planned instructional program. Full sections are devoted to teaching team play, offensive and defensive team play and general coaching suggestions. In addition there are detailed discussions on the fundamentals: catching, passing, shooting, dribbling, individual weapons, etc. The appendix contains 36 excellent drills for the pre-season and daily practices.

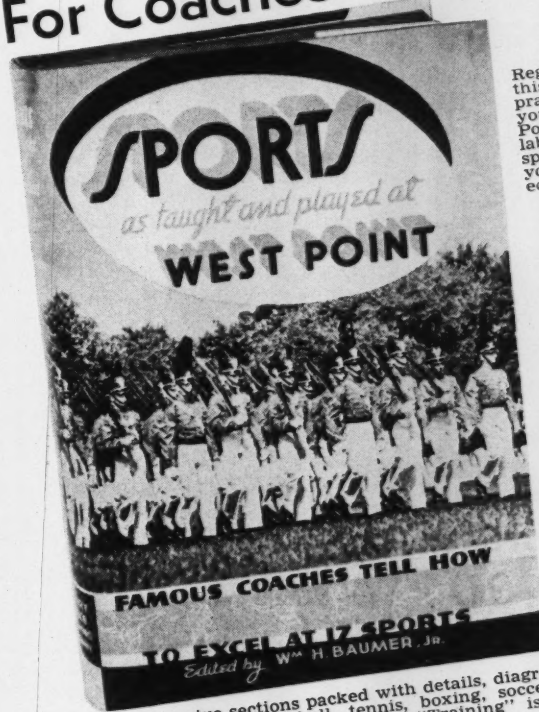
The material on fundamentals is presented in outline form in clear, easily-understood nomenclature. The section on team play, however, runs freely and is illustrated with many diagrams. Jourdet and Hashagen are not very enthusiastic about set offenses. They advocate a free five-man attack with every man participating and every man a potential scorer.

Five-man attack

Upon securing possession of the ball, three men break at once for the front court and two men, usually the guards, work the ball across the center line. The forwards and the center spread the defense by taking positions in the corners and around the basket, respectively. The ball is moved very rapidly with a modicum of dribbling. The authors use what they term a "man ahead of the ball offense." A player, after passing, crosses in front of the receiver and continues on into the opposite side from which he started. All players by this time are weaving in and out just beyond the foul circle, going in and turning out of the corners to receive and make a pass.

For defense, the authors favor the man-to-man style. It is interesting to note that the "five-man defense" was originally contrived by Jourdet. Prior to 1916, the customary style of guarding was all over the court. It was Jourdet who conceived the idea of letting the opponents keep the ball under their defensive board, and retreating to the center of the floor to play them from there on in to their

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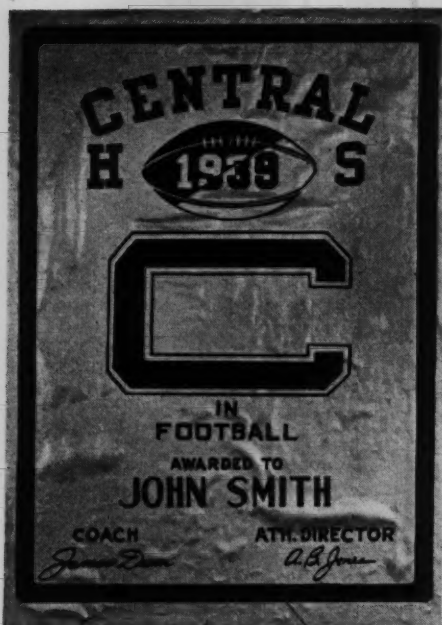
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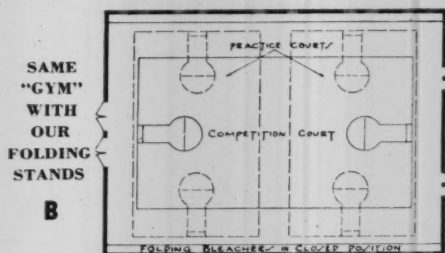
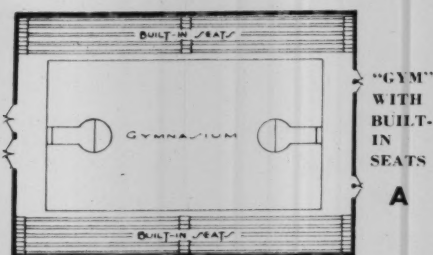
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offensive basket. Besides saving a lot of breath, Jourdet's teams, during the next three years, won 63 games and lost only 4.

After a brief exposition of the zone defense, the authors give a method of beating it. The fast break, they advise, is the first offensive weapon to throw against a zone. If it is not possible to do this, send the two forwards into the corners behind the first lines of defense and maneuver the center between the basket and the free-throw line. The two back men pass the ball back and forth until they can get an unimpeded pass in to either a forward or the center. The constant movement of the ball causes a change of positions on the part of the defense, creates unprotected areas, gets two offensive men in a zone protected by only one man, and eventually presents an opportunity for a shot.

SWIMMING TIPS. By Carl H. Jackson and Lester A. Swan. Detroit: Sport Tips and Teaching Aids. \$2.

WHILE the favorite stamping ground of the authors is the badminton court, having collaborated on innumerable articles and books on the sport, the Detroit school men are a versatile pair. Their latest effort finds them in the water.

Swimming Tips is not a book. Like *Badminton Tips*, which was published last winter, it is a set of visual aids bound in looseleaf fashion on 9- by 12-in. flexible, semi-cardboard stock. There are 24 full-page plates of white on black drawings, covering most of the phases of swimming, diving and life saving.

The series is intended for "spot" use. The plates may be displayed individually or in series on the bulletin board or wall; or they may serve as a ready reference without removing them from the plastic binder. With this in mind, an effort has been made to tell as much of the story as possible with drawings. The captions are terse but authoritative.

Each of the 24 plates is a separate unit of instruction which will serve the leisure time swimmer as well as the instructor and coach.

H. V.'S ATHLETIC ANTHOLOGY. By H. V. Porter. Pp. 247. Illustrated. Danville (Ill.): Interstate Printing Co. \$2.

MR. PORTER, who has more titles than a Central American general has medals, is one of the busiest athletic men in the country. As secretary of the national basketball and football committees, National Federation rules representative, assistant manager of the Illinois state athletic association, and editor of sundry publications, his literary efforts alone per annum reach stupendous proportions.

His latest project is a cloth-bound volume of athletic anecdotes, poems and inspirational addresses. It includes the best of the material published in his original anthology and

much new material. The first section of the book is devoted to his own poems and excerpts from his writings. In this part of the book, Porter spins a vast number of amusing tales and others on the inspirational side. On the poetic side, his "Lucky Louie" ballads are particularly noteworthy of mention. "Lucky Louie Makes a Goal," a take-off on "Casey at Bat," is a masterpiece in its own right. It goes something like this:

It looked extremely rocky for the Mudville five that night.

"Red" Manis couldn't hit the ring and "Porky" wasn't right.

"Ike" Perkins had three fouls on him before the half was o'er

And Johnny Sprouse and Franky Wells seemed plastered to the floor.

* * *

But hark! there's a thunderous outburst, a joyous ear-splitting roar; All eyes are turned to a corner—Lucky Louie burst through the door. . . .

Two thousand eyes were on him as he spat upon the floor;

A thousand tongues applauded as around the court he tore.

For the further adventures of Lucky Louie, see page 85. While a few of the author's stories may never win a Nobel prize, all of them exhale a good wholesome philosophy and are up to the best athletic traditions. The second part of the book is composed of excerpts from Mr. Porter's scrapbook. In this latter section may be found such gems as "Casey at Bat," "The Ball Player's Romance" and a host of others. The author has borrowed freely from Shakespeare, Herbert Hoover, Grantland Rice, Dana X. Bible and others. The stories and poems are wisely chosen and hugely interesting. The author's entire philosophy of athletics may best be summed up in the four lines he quotes from a poem by Abigail Cresson:

Though I am beaten,
Nobody shall guess;
For I will walk
As though I knew success.

Coaches and athletic men in every walk of life will "go" for this book. The coach who is frequently called upon for after-dinner speeches and talks in the assembly will find this volume a reference gold mine.

BECK'S FOOTBALL SCOUTING REPORT AND PERMANENT RECORD. Wichita Falls (Tex.): Beck Sport Publications. 75c.

MANY football coaches in the Southwest have commented favorably on this 8½ by 11-in. scouting device. It is a handy aid with which a scout can cover every phase of the game. The book suggests and outlines all the important details the scout is interested in. Next to each point is a blank space for the answer. This makes it possible for the scout to utilize practically all his time in observation.

Combination Offense

(Continued from page 8)



Diag. 11

shown chucking one over the outstretched arm of the Long Island player. In this particular instance, a two-hand shot might have been blocked. Again, note that the shooter is in the air while taking the shot.

The seventh picture shows Deenen making a one-hand shot from the corner as he falls away from his basket. This shot did not even come close to the target.

In the eighth picture, Komenich, a guard, hooks a one hander from the free-throw line as he also falls away from his basket. The interesting feature of this picture is that it shows the guard in offensive territory with the forward in a good position to back up the play.

At this stage of the game, L.I.U. was concentrating on Adams who had scored several baskets. Adams then fell back into an advantageous defensive position and Komenich (guard) entered the offensive picture more forcefully.

On defense Marquette is coached to watch the ball as well as the player whom the man is guarding. In other words, the guards are supposed to be in a position to watch the ball at all times. This fundamental is brought out very nicely in pictures No. 9 and 10. The ninth picture shows Adams with his eyes on the ball in a defensive position fairly close to his man (Torgoff), who is dribbling. By watching the ball, the players are alert for interceptions and ready to get a quick start in case of a fast break.

In the tenth picture, Quabius turns his head away from his opponent to get some idea of the method of attack. Occasionally an offensive player will take advantage of the guard's disposition to watch the ball. But the advantage the guard gains from knowing the location of the ball more than compensates for the times he may lose his man.

The last picture makes an interesting study in rebound play. An L.I.U. player has just taken a fairly long shot at the basket over the head of Komenich (5), who is in the act of turning to see what can be done about recovering the rebound. Note the position of Quabius, the Marquette guard directly under the basket, who is watching the ball while he keeps Hillhouse, the L.I.U. giant, away from the basket. Adams, who is on the inside of Shelly (25), is in an excellent position to go in after the rebound.

In summing up the play of the Marquette team, the following conclusions were reached:

1. That definite set plays were not very successful because of the varied screening interpretations.
2. That the fast break was successful against the Long Island man-to-man defense.
3. That the one-hand shooting of the Marquette players, though occasionally successful, was overdone.
4. That the Marquette defense functioned smoothly because the players watched the ball as well as the man.

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VISITORS 48



If you have something for this column send it to Bill Wood, Evanston Township High School, Evanston, Illinois.

With one swoop H. V. Porter, the nationally famous rules specialist, joins the royal and ancient order of the C.C.C.C. (Coaches' Corner Contributors' Club). His three contributions entitle him to one free membership.

"T. O. White of Tolono teaches and doubles in brass as a sportswriter because of economic necessity, but he officiates by choice. His column in the *News-Gazette* is tinged with satire or easy humor but there is nothing satirical or facetious about his report that he has experienced the ne-plus-ultra of athletic official treatment. Between halves of a football game at Cerro Gordo the officials were served lemonade and home-baked cookies—and no strings attached. The Principal modestly disclaims any philanthropic motif by stating that the boys in the striped shirts got to running too long in one place and seemed to need a couple of vitamins.

"Kankakee was playing a night game at Calumet City. The score was 0 to 0 with only a minute left in the first half and Kankakee's ball in the middle of the field. In preparation for maneuvers between the halves, the band was massed behind the Calumet end line with four white silk clad majorettes between the goal posts and a lop-sided moon as a backdrop. A bleacher wit yelled, 'Hey, Otto, look what's under the goal.' Otto proceeded to run through the whole field to place the ball at the feet of the quartet for the only touchdown of the game. The Thornton Fractional coach claims his boys were looking over their left shoulders—at the moon.

"A narrow escape was reported by Ike Craig and H. V. Almquist from one of those freak situations which sometimes arise to plague football officials. It was Freeport's ball—4th down and the necessary line was Davenport's 30. Freeport punted. The receiver's safety man lost the kick in the light glare and turned his back.

COACHES' CORNER

SCORE
HOME TEAM 48
VISITORS 2



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The ball struck him in the back of the head and bounced back across the 30 where a kicker fell on it behind the original necessary line. There had been no possession and the receiver captain claimed possession on the grounds that the ball was lost on 4 downs. What would be your decision? Consult Rule 8-3-3-d."

Is there any boy in high school football larger than Clarence Lanus of Rolfe, Iowa? The scales register 245 pounds when he hoists his bulk up to the platform. And that doesn't include any mud-soaked equipment, either.

What's this we hear about the boy at Holstein, Iowa, who is so tough that the coach doesn't dare scrimmage him with the rest of the squad? Many a coach lies awake nights dreaming about war-horses like that. Coach C. J. Van Citters assures the world that Lowell Lohff, 163-pound back-field ace, is only a little rough.

That "Dollar-A-Month" club which it is reported enabled a thousand loyal alumni of a certain college to maintain their alma mater's prestige, may catch on in a number of places where things haven't been going any too well the past few years.

It happened at the Illinois-Michigan pre-game banquet. Fielding H. Yost, one of the greatest coaches of them all in his day, was giving a graphic description of a trick play his boys used to employ to lay waste the enemy ranks. It was a mighty tricky play, for in the midst of the excitement he lost the lecture notes he was using for the ball. After a moment's silence in which he made a hasty search of all his pockets, he yelled, "Who's got the ball!" and really brought down the house.

How many punts is it possible to make in a regulation game? Not long ago Texas Tech and Centenary exchanged a total of 75 in a scoreless tie on a muddy field. Whenever punting is mentioned we always think of the halfback who kicked from his own

30-yard line into one of those North Dakota breezes and then ran backwards into the end zone to catch the ball for a safety.

Athletic Director Loy F. Bowe of Winona, Minn., calls our attention to the service record of H. Wood of Sioux Falls, S. D. "He has been there at least 35 years. The Ely, Minn., coach has been on the job for 22 or 23 years. I have been here for 17."

N. C. Morris of West High School in Denver, Colo., has an aggregate coaching record that beats Alonzo Stagg's. He started his coaching career in 1912 at Rocky Ford, where he coached all sports. In 1915 he moved on to West. He coached the four major sports for ten years. He then dropped track but continued coaching the other sports. Later (1935) he pruned baseball from his coaching schedule and in 1936 he gave up basketball. Taking each sport separately, his record reads as follows: Football, 28 years; Basketball, 24 years; Baseball, 23 years; and Track, 13 years. This makes a grand total of 88 coaching seasons, 76 at West.

G. Reid Pierce of Rocky Grove High in Franklin, Pa., tells us that J. B. Leidig of Warren High has a record that beats 'em all.

One of the outstanding prep football teams in the Chicago suburban area this season was that of Lake Forest High School. Six of Coach Edgar Lindenmeyer's stalwarts were newsboys who spent a couple of hours every morning before school pitching papers at porches. Maybe that's why their passing attack was a good one. The boys are: Matt Atkinson, Bill O'Neill, Eddie Nolan, Tony Cascarano, Frank Lohman, and Bill Youngs.

We would like to hear more about that game in Lafayette, Tenn., in which both teams lost more ground than they gained. Celina travelled 73 yards in the right direction and 83 the other way, while Lafayette picked up 62 yards and lost 68. Celina finally shoved Lafayette over their goal line for a 2-0 victory.

Coach Jim Yeager of Iowa State doesn't believe in pampering his athletes. When Jack Wallace, a star sophomore quarterback, failed to report to as many classes as he should, the coach dropped him from the squad.

What with the girls taking up football, there just doesn't seem to be any private domain of endeavor left for the rugged male. The girls from Western State College of Gunnison, Colo., were among the first to get their pictures in the papers for their gridiron activities. Then the California co-eds took it up in a big way.

It is reported that the premature closing of the football season at St. Rose High School, Belmar, N. J., coincided with the end of a marking period. All 18 of the squad members passed in their subjects, but the marks of seven of them did not come up to the school's own athletic eligibility requirements.

Of the many stories in circulation about Coach Eddie Anderson and his amazing University of Iowa Hawkeyes, this one seems to have the edge. After trimming Purdue by the odd score of 4-0, Anderson remarked, "Well, we had them licked with that first safety, but we wanted to run up the score. So we went out and got another one."

This isn't exactly the tennis season, but here's a record for the prospects to aim at during the winter wishing. A month before school was let out last spring, Coach Joe Meyer's tennis team won its 23rd consecutive match for Peoria, Ill., Central High.

The most exciting play of the Medfield, Mass., High School game with the alumni was Bill Blanchard's 80-yard dash in the wrong direction. The safety thus donated to them inspired the alumni to put forth enough energy to win, 5-2.

Occasionally in high school football games a receiving team fails to ground a kick-off that goes over the goal line and has a touchdown scored against them in less time than it takes to say Jim Thorpe. Milton Andrus, principal of McClave, Colo., High School, reports that he has seen this happen three times within recent years, the last one being in a game between Las Animas and Rocky Ford. Pepper, the Las Animas fullback, kicked off and then raced down the field to score a touchdown while the rest of the boys were watching the ball roll around in the end zone. The rest of the game was hard fought, Las Animas winning 12-7. We can remember a game played at Wakefield, Mich., during the days of the Yatchak brothers, in which two touchdowns of that sort were scored consecutively against Lake Linden.

Las Animas figured, also, in a freak basketball game last winter when they came out on the end of a 6-5

score. Although it was a regulation game, neither team scored a field goal.

James S. Kearns, popular sports writer for the Chicago *Evening American*, presents an odd one: "When Marquette played Southern Methodist in 87-degree temperature at Dallas, Bob Kemnitz of Marquette lost 17 pounds, and other members of the squad dropped from 8 to 12 pounds. But the left end, Don Vosberg, weighed 3 pounds *more* at the end of the game than he had at the start!"

According to an Associated Press dispatch, football is really a brutal game! During a recent contest Bill Bell, a substitute halfback at West Chester, Pa., Military College, in an exciting moment got too close to the end of the bench and fell off, spraining his ankle. A few minutes later the water boy, Bill Diffenderfer, hurried on to the field with a bucket of water and broke his finger.

And now it is time for the Bowl Games. The latest addition is announced as the Starlet Bowl. It will be a national high school championship affair played at Miami, Fla., on Christmas Day. Grantland Rice, one of the sponsors of the game, told reporters that he hoped the game would become an annual affair with the proceeds above travelling expenses and incidentals going to a fund to fight infantile paralysis. Our favorite holiday affair is the Ice Bowl classic held occasionally in Alaska.

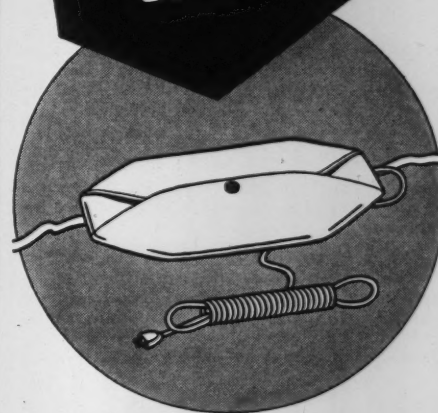
Bunny Leavitt of Chicago claims to be the world's champion free thrower. His extraordinary mark of 499 consecutive goals has attracted the attention of Ripley's "Believe It or Not" column. Yet in the back of our mind there lurks a memory of some Oregon high school boy who about fifteen years ago almost doubled that total. Are we dreaming, or can someone produce the record book that will prove we are right?

Elsie Crabtree's knees came a cropper late last month. After a season without a setback, the famous dimples were turned back in a post-season classic. Elsie, the drum majorette of the University of Nevada, whose dimpled knees almost caused a campus revolution early in November, flew out to Hollywood about two weeks ago to lead the Santa Claus Lane parade at the head of a picked corps of Southern California drum majorettes.

When Elsie arrived, the temperamental baton twirlers revolted. The dimples which the Nevada male band would have followed to the Ice Bowl were only dents in the pride of these local girls. They refused to march behind a pair of imported dimples. When Elsie heard about the revolt in the ranks, she did not linger long. She took her "two dimpled darlings, white as the snow atop Kumiva Peak" back to Nevada in a huff.

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Teaching Hockey Skills

(Continued from page 25)

lowing is a list of the fundamentals covered in the sheet together with suggested drills.

Shooting. *Direction:* Skating fast with puck and shooting from all angles at varying distances, at a two-foot white cardboard square located in the two top and two bottom corners of the goal. No goalkeeper is used. The boys follow one another in Indian file, each carrying his own puck. A scorekeeper records hits and misses.

Deception: The boy skates to a stop twenty feet in front of the goal and fakes a shot to make the goalkeeper move first. *Velocity:* (1) Wrist exercises for muscular development. (2) Shooting from gym floor while standing on a three-inch high box or board with the puck on the floor. A hard shot can only be developed by constant practice.

Turning and Shifting. *Left turn:* Requires no practice. *Right turn:* The first five minutes of every hockey practice should be spent in fast skating around the rink in a clockwise direction. (This is contrary to the usual direction in pleasure skating.) *Shift:* Most of the boys line up in Indian file about five strides apart down the length of the rink. They hold still while the other skaters weave between them, making shifts to the left and right. Chairs or other obstacles may be substituted for the stationary men.

Checking. *Back checking:* This is best taught in scrimmage, the coach insisting on players skating back fast after losing the puck. (Skating backwards while back checking is not only more difficult but is a stunt of doubtful value.) *Poke or Hook checking:* Six boys line up along one blue line, each carrying a puck. Six opponents face them at the opposite blue line and try to poke the puck away from the first six as they charge.

Hook checking: The same procedure as for poke checking, except that the long, sweeping hook check is used. *Body checking:* The most successful method of teaching body checking is through scrimmage, with the defense men on each team using no sticks. They try to break up plays by taking out the rushing forwards at the defensive blue line. Ten minutes of this type of drilling during the first half dozen scrimmages of the season will frequently work wonders. Care should be taken, however, to avoid the formation of bad habits such as charging.

Skating. (1) Players line up at one blue line, break fast for the other blue line, stop, turn, and skate back. A competition may be made of this drill. (2) The coach stands at centre ice with a puck. The players line up along one blue line. The coach tosses the puck in any direction and the players dash for it.

Speed Skating. The players skate up and down the rink rather than around it. Emphasis should be placed on the long, rhythmic stroke rather than the short choppy ones; this makes puck carrying easier. The skates should be periodically examined by the coach to make certain they are sufficiently sharp.

Stick-handling. Each boy is given a puck and told to skate at random all over the rink for five minutes. He does not waste any time in shooting. Five minutes of individual puck carrying is of more value than an hour's scrimmage. *Puck carrying:* Each boy is given a puck and he skates up and down the rink weaving between rows of chairs. Emphasis is placed on keeping the head up and carrying the puck by "feel," so that the boy may use his eyes for passing and playmaking.

Passing and Receiving. (1) Skating up and down the rink in waves of three, passing the puck back and forth. (2) Power play practice within opposition's defensive area. The puck is passed back and forth, up and down, all over the area at top speed. (3) The same drill may be used with opposition trying to break up the power play.

Making Plays and Playing Opposition. This is the strategical side of hockey. Favorite plays should be executed according to diagram, at first without opposition and later with opposition.

Condition and Endurance. Calisthenics and exercises should be given at the discretion of the coach or trainer with emphasis on exercises for wrists, calves and ankles.

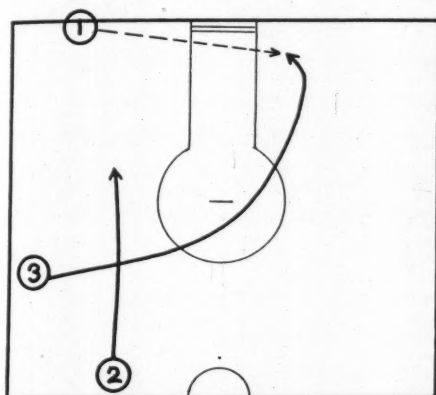
The progress of the squad in all those fundamentals may be checked periodically by referring to the charts. Since each player is checked about once every month, it is a simple matter to observe his progress. The sheet has several other values: (1) The boys themselves, knowing their weaknesses, are able to work on them. (2) By checking the charts before practice, the coach can tell exactly which fundamental drills to emphasize.

Advanced Two-Court Plays

(Continued from page 14)

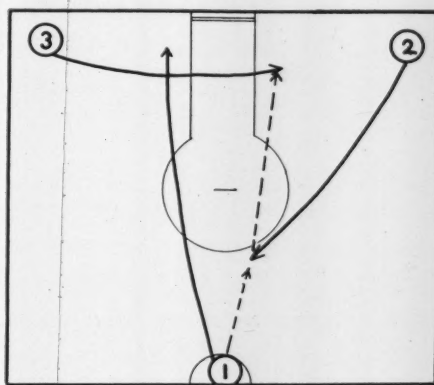
position left vacant by the receiver. This stratagem is necessary to preserve floor balance and to keep the center of the court open for maneuvering.

The forward should not hover around the center line while she waits for the pass-out from the guard. She makes it too easy for her guard to play her closely. This increases the danger of interception and makes it more difficult for the forward to pass off to a teammate. The correct way to make the play, as shown in the diagram, is to stay back and then run forward to meet the ball. When the forward takes the pass on the run, she invariably leaves her defensive player behind. In this rear position, the guard has a tough time intercepting or harassing the pass-in.



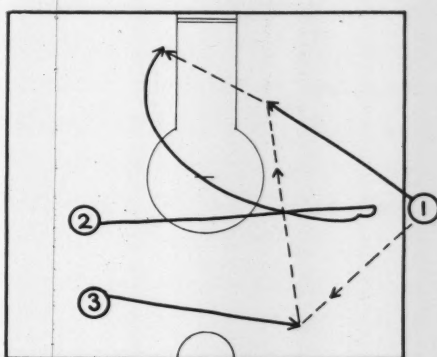
Diag. 3

Endline Out-of-Bounds Play: 3 takes a position along the sideline and 2 deploys in the backcourt. 2 makes the first move. She runs straight down the court as though to receive a pass from 1. As she comes to a point approximately parallel to 3, she stops dead and stands still. 3 then runs behind her and cuts for the basket. 1 passes to the cutter under the basket.



Diag. 4

Play from Center Throw-In: 1 passes to 2 who comes diagonally out of the corner. This is the signal for 3 to scoot across the free-throw lane from the opposite corner. 2 back passes to the cutter who shoots for the basket. 1 goes straight down the court to follow up the shot. As a variation, 3 may occasionally pass to 1.



Diag. 5

Sideline Out-of-Bounds Play: 1 takes the ball out of bounds as her teammates line up on the other side of the free-throw lane. At the right moment both 2 and 3 cut for the sideline, 3 to take a pass from 1, and 2 to assume a stationary position close to 1. 1, after passing, cuts in front of 2 and drives toward the basket. 3 passes to 1. 2 pivots and races to the other side of the basket, where she receives a pass from 1 and shoots.

Tips on Speed Skating

(Continued from page 22)

the athlete may conserve his energy for the bell lap. He should never allow himself to get caught in a pocket or too far in the rear when the pack goes into the final sprint.

A boy who is just beginning competitive racing should train with older and more skilled skaters. From them he will learn how to judge pace and out-manuever the field. It is occasionally advisable to clock a boy in training. But the coach should make sure not to overdo this practice. It is dangerous to keep using a stopwatch as the

boys have a tendency to skate too fast. A few such practice sessions may result in overtraining.

No discussion of speed skating is complete without a word on equipment. In the selection of such equipment, the first concern naturally is the skate. The shoe should fit snugly but should not cramp the foot. The size and build of the skater will determine the length of the blade. Beginners will profit by starting with a blade that is not too long, and then increasing the length as they become more skilled.

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TEACH THE FUNDAMENTALS FIRST

By Viola Mitchell

Viola Mitchell directs the department of physical education for women at Hanover College. Through experience she is convinced that it is futile to try to teach team play to girls before grounding them thoroughly on the fundamentals.

THE best defense may not always be a good offense but it stands to reason that as long as one team can secure and maintain possession of the ball it has nothing to worry about defensively. While this team has the ball, the opponents cannot score. And if the players can keep the ball moving among themselves until the scoring opportunity materializes, they are going to turn in their full share of victories.

This ability to keep possession requires a complete mastery of detail. Each player must receive a thorough schooling on the fundamentals. The individual must be able to receive and pass the ball cleanly and to have perfect control over her body at all times.

Much of the raggedness in girls' basketball can be eliminated if the coach will devote some of the time she spends on playing to the fundamental details. The irritating delays caused by frequent fouls and violations will likewise disappear.

Passing and catching

The most important fundamental of basketball is passing. If the players can handle the ball and pass as only finished performers can, the baskets will take care of themselves. To become dexterous at this art, the player must learn to control the ball through the sensitive fingertips, our most delicate and accurate touch perceptrs.

The palms play a minor role in ball-handling. If the palms are unusually soiled at the end of a game, it is a sign of poorly executed technique. It proves that the player is allowing the ball to slip too deeply into her hands. This is not conducive to fast and accurate passing.

As the ball reaches the player, she should receive it with the fingers well spread and relaxed. The hands and arms give slightly as the ball strikes, taking the sting off the pass and preventing it from rebounding. The fumbling habit is probably due to the failure of the girl to keep her eyes on the ball. A good ball-handler can focus her eyes on the ball

and yet keep herself aware of what her teammates are doing by watching them out of the corner of her eye (peripheral vision).

In most instances, the arms should be held away from the body. There are few situations where it is necessary to catch the ball up against the body. If the player will keep her arms down at her sides until she is ready to make the catch, she will have less tendency to fight the ball and will avoid telegraphing her role as a pass receiver.

When expecting a pass, the player should go to meet the ball. If she waits for it to come to her, more than likely her guard will be waiting there with her. "Keep moving" is one of the cardinal principles of offensive basketball. However, this "moving" should always be with a purpose. The game is strenuous enough as it is without wasting energy on aimless running.

Ball-handling practice

The girl should spend all her spare time on the court learning the exact feel of the ball. She may practice ball-handling with one hand. She may juggle it from one hand to the other, toss it up against the wall and catch it alternately with her right and left hands, toss it back and forth from one hand to the other, or bounce it up and down the floor with alternate hands while keeping her eyes closed. In this last practice drill, she has only her sense of touch to guide her.

The player should keep low after a catch and place herself in readiness immediately to make a pass. If the action of receiving and setting for the pass can be executed simultaneously, so much the better for the player and her teammates. Too much emphasis cannot be placed on the importance of catching and setting in one motion.

There are a variety of passes which every player ought to be able to use, depending upon the situation confronting her. The correct pass to use depends on the position in which the player catches the ball and whether the situation calls for a fast getaway pass or a delayed pass. Accuracy, of course, in the principal aim of all passes.

A good pass reaches the receiver about waist high or slightly above and with just enough speed to arrive on time without danger of in-

If the girls can handle the ball and pass with finesse, the goals will take care of themselves

terception. Throwing passes harder than necessary is a frequent cause of fumbling. The speed of the pass depends on the distance between the two players involved. The passer should always keep in mind the importance of calculating the distance between the defensive player and the receiver, and determining in advance whether the pass can be safely made.

When passing to a teammate who is in motion, the passer should estimate her speed and pass ahead of the receiver so that the pass leads her instead of forcing her to slow down for it. This delay may allow her guard to catch up to her and intercept the pass. If the receiver is moving across the court with her back to the passer, the ball-handler should wait until the receiver straightens up and turns before releasing the ball.

Some guards are exceptionally clever at knocking down passes. If the defensive player is particularly proficient at breaking up a certain type of pass, the receiver should lose no time in switching to another type. For example, if she has been using the overhead pass, she should change to the bounce pass or hook pass. In the same vein, the ball-handler should recognize the danger of making overhead passes across the court, especially in front of the defensive basket. This type of pass has been costly to many teams. The short pass is the safest bet in basketball.

Basket shooting

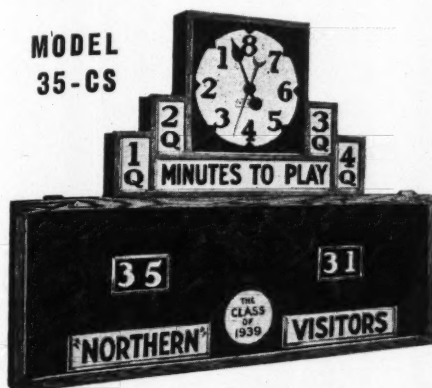
Putting the ball in the basket is the object supreme, the game being what it is. Shooting in basketball is equivalent to batting in baseball. To some it may come naturally, while to others it takes time and an enormous amount of patience. But even the natural shot-maker must practice to keep her "eye" keen, just as the good hitters take their turn at batting practice every day.

Good shooting requires deep concentration and supreme self-confidence. The shooter should never let one go with a feeling of trepidation. Every time she shoots she should do so with a feeling of absolute confidence in her ability to convert.

On long shots, the ball should be held high and not dipped lower than the natural drop of the cocked wrists. The fingers are well spread

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with the thumb and the little finger on the same line. The grip is very light, no pressure being exerted by the fingers. As in general ball-handling, the heel of the hand is kept off the ball. The fingers do all the work.

The feet are never brought together while the ball is being released. They are spread with the weight slightly forward, the knees flexed and the heels just off the floor. As the knees flex for the shot, the arms do not move but still maintain a position parallel to the floor. The ball is finally released with an upward snap of the wrists.

The coach should catch and immediately correct any tendency the shooter may have to follow the flight of the ball with her eyes. The player should keep her eyes glued on the nearer rim of the basket throughout the shot. The best type of control is obtained through a shot of medium trajectory. The shooter should try to drop the shot in clearly, unless she is shooting from a difficult side angle. From these spots, it is permissible to bank the shot.

Some girls prefer to have one foot in front of the other in getting set for their long shots. This is permissible but the coach should insist that the forward foot be pointed straight and that in bending, the knees be kept even and the player be on her toes, not her heels. The girl should keep her elbows down and make her shot with one smooth, continuous motion, ending with a good follow through.

Follow up shots

As a general rule, the shooter should follow in after the shot because she has a better idea than anyone else how it may rebound if it misses fire. If she sees that she cannot get the rebound, she may screen off an opponent to give her teammates a better chance at making the recovery.

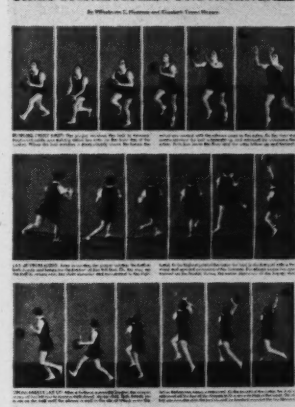
On layup shots the fingers do the work in producing what little spin there is on the ball. The basic principle underlying the close-in shot is the release of the ball from the fingertips of the outstretched arm at the peak of the spring for the basket. The body is relaxed, the back straight and the head up.

A player with an accurate long shot not only is dangerous whenever she has an opportunity to shoot, but is a threat even without the ball. One point is definite. The defensive player is going to stay close. When she does, the offensive

(Concluded on page 40)

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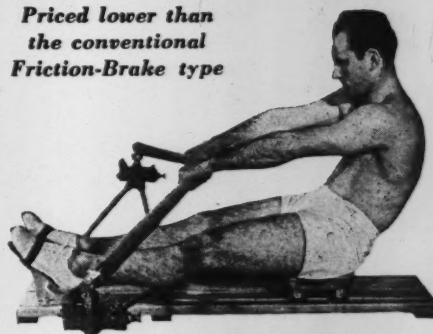
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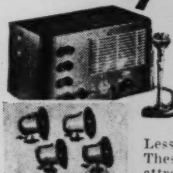
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From the States

This department includes correspondence from state high school coaches' associations and state high school athletic associations. All associations are invited to participate.

National Federation Notes

THE annual football questionnaire is now being circulated throughout the states using the interscholastic code to determine how the rules changes for the current season have been received and to ascertain the trend of thought in connection with proposed methods of improving the game, simplifying the rules and further adapting the game to the high school program.

The questionnaire contains a list of 14 suggestions for rules changes, upon each of which the receiver is asked to express his opinion. Any comment he may make which has merit will be presented by his state delegate at the annual meeting on January 5 and 6. The suggested rules changes follow:

1. Remove all limitations on number of times a player may re-enter.
2. On pass play, hold ineligible on line until pass has been completed.
3. Permit a second forward pass during a down, provided it is started from behind the line.
4. After a pass has been first touched by an eligible player of A, allow any originally eligible player to complete such a pass.
5. If time for any quarter expires while the ball is dead, always allow one additional play.
6. After a touchdown and try for point, permit the team scored upon the same choice of privileges as is given the winner of the toss (making possible a change of goals after each touchdown).
7. Consider a major incompleteness as one form of interference (note that penalty is now the same except when act is in the end zone on first, second or third down).
8. If 7 is adopted, make penalty: (a) Same as for present interference. (b) Same as for present major incompleteness. (Check only one.)
9. Provide that a minor incompleteness behind B's goal line on fourth down is a touchback only if the previous spot was inside their 20. (To prevent gaining ground through an intentional incompleteness.)
10. To encourage return of punts: (a) Penalize kickers 15 yards if they approach within 5 yards of a receiver who is attempting to catch or recover the kick. (b) If a receiver makes a bona fide attempt to catch or recover the kick and muffs it, declare the ball dead and award to the receivers. (c) For illegal touching by the kickers give receivers the option of penalty of 15 yards from the previous spot or loss of ball at spot. (d) Retain present rule. (Check only one.)
11. Adopt a flat rule stating that a player cannot touch a loose ball after having been out of bounds. (Thus

eliminating need for including statement in each section.)

12. Blow ball dead immediately for any foul which occurs before the snap has been completed.

13. In six-man football use double referee system giving each official authority to kill the ball.

14. Enforce for foul during any rushing play (no kick or pass) from spot of foul or where ball is dead at the option of the offended team except that if foul is in advance of where ball is dead, enforcement shall be from the spot where dead.

Among progressive steps being taken in the matters of sportsmanship and efficient game management are the adoption of reciprocity agreements between states. In some cases an official who is regularly registered and certified in one state is accepted as competent to work games across the boundary lines. An example of this situation is that between Illinois and Michigan. The only thing required in these two states is that an official who lives in one state notify his state executive officer that he will probably work one or more games in the other state. The home executive officer sends notice to the visiting state and there is no difficulty about whether or not the man is competent.

Reciprocity fee

In other cases a small reciprocity fee is charged. An example is the arrangement which exists between the states of Illinois, Wisconsin and Iowa. An official who lives in one of these states may receive a reciprocity card from the neighboring state upon payment of a fee of fifty cents to cover the cost of issuing the card.

Another forward step is that in connection with the issuing of notification cards by a number of cooperating states. Usually these cards come in sets of three. One is a calendar card on which an official can easily indicate to the coaches in his territory the dates which are still open on his officiating schedule. The second is a card which is sent a few days before a contest to assure the contest manager that the official will be there on time on the required date. The third card is used by the school to give the official information as to where he should report and as to how he will be admitted to the field.

In all such cases, the official is listed as a nationally accredited official. This national accrediting automatically follows his certification in his home state. His national number is the same as his state number prefixed by the name of the state.

The "From the States" department in last month's *Scholastic Coach* contained notes from 15 states, indicating that the officers of the various state associations have been rising to the occasion as far as supplying items for this department is concerned.

Illinois

New state group

AT THE annual meeting in November, the high school principals of the state voted by an overwhelming majority to form a new organization to be patterned after the present Illinois High School Athletic Association but with far greater sweep. The new organization, which will be known as the Illinois High School Association, will officially take over on July 1 and will have charge of interscholastic contests of every nature. Athletics will be one division of the new organization. Other divisions will be: band, chorus, debate, commercial, vocational, student council and oratorical.

The present board of control of the athletic association automatically becomes the new board of directors which will have executive and judicial powers in the new organization. The present legislative Commission of the athletic association will serve in a similar capacity in the new organization.

Present plans indicate that as far as the athletic activities are concerned, they will continue about the same as in the past and exactly the same rules will govern them. Likewise each of the other divisions will be conducted in accordance with the rules of that particular activity. Any change must be submitted by a member high school principal. It will then be acted upon by the Legislative Commission and passed along to the principals at their annual meeting. Final action will be taken at this meeting.

Basketball experimentation

At the meeting of the Illinois Basketball Committee, three projects were authorized for experimentation work:

1. Collection of further data relative to what constitutes the most desirable bouncing reaction of a basketball. The statistical blanks provide a place for collecting data when balls which bounce 50 inches, 52 inches and 54 inches, respectively, are used. The data will indicate which balls produced more accurate field goal shooting, more accurate free throwing, the least number of fumbles and the more accurate passing.

2. The second project is designed to determine the advantages and disadvantages of the proposed new backboard. The statistical blanks provide for the collection of data showing how much of the present board is superfluous and the effect of the proposed board which is 54 inches wide and has no upper corners and little surface below the ring.

3. The third project deals with a proposed method of eliminating most of the remaining jump balls. The proposal is based on the assumption that most held balls are caused through lack of perfection in handling the ball. The expert player is able to get the ball away through a pivot or fake.

The inexperienced player permits the opponent to tie up the ball so that a held ball must be declared. In these experimental games, whenever a held ball is declared, it will be awarded out of bounds to the team which was last on defense.

H. V. PORTER,
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Kentucky

All-star game

FOOTBALL fans and coaches of the state are very much excited over the second annual Shriner's Charity Crippled Children's football all-star game which will be played at Lexington on December 9. A squad of 22 boys from the eastern section will oppose a squad of the same size from the west. The Louisville *Courier Journal* picks these all-star teams through a special all-state board.

All members of the two squads are required to be seniors and must meet all the eligibility requirements of the High School Athletic Association. The squads train for a full week prior to the game, one squad using the facilities at Transylvania College and the other those at the University of Kentucky.

The coaching staff for the east squad is headed by Bruce Daniels of Shelbyville. His assistants are: Rice Mountjoy of Danville, Ted Meadors of Corbin, and Walter Grabuck of Pineville. The western staff is led by Ralph McRight of Tilgham High of Paducah, who has as his assistants Ray Baer of Louisville Manual, Hank Stoval of Louisville Male, and Douglas Smith of Bowling Green. Last year the boys and members of the coaching staffs received souvenir wristwatches for their efforts.

Basketball coaches this year have an added service in securing officials for their games. In each of the 16 regions, a headquarters has been set up where all registered men are kept on file. The coaches can use this center as a clearing house for officials.

W. J. "BLUE" FOSTER,
Kentucky H. S. Coaches Assn.,
Newport, Ky.

Vermont

Raiders rated tops

RUTLAND High's Red Raiders finished the season unbeaten in state competition for the second successive season, smashing out seven triumphs. The sports writers unanimously awarded the state diadem to Floyd Flaitz's boys, an honor Rutland had to share last season with Bellows Free Academy of St. Albans.

Curt Dressel's Springfield machine was generally conceded to be the second best team in the state. It won seven and lost one, the lone defeat being administered by Rutland, 9-0. Other once-beaten teams included Al Baldwin's Mount St. Joseph's Academy (Rutland), with six wins; Don

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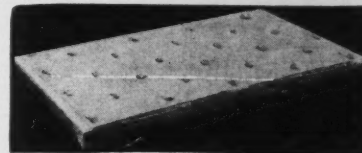
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Davidson's Fair Haven High, with five victories and a tie; and Barry Brannon's Newport team, with four and a tie.

The six-man football crown went to the Millers of Winooski High, coached by Freddie Lannahan. The Millers were unbeaten and practically unthreatened all fall.

Burr and Burton Academy of Manchester won the fall golf tournament with Spaulding taking runner-up honors. Bellows Free Academy of Fairfax, after winning league honors in soccer, claimed the state title.

ORSON W. "ORRIE" JAY,
Vermont H. S. Coaches Assn.,
Burlington, Vt.

North Dakota

Challenge games taboo

CHALLENGE games in basketball will be *verboden* in the state from now on. For the past several years any B school could challenge an A team and if successful replace the A team in the major tournament.

This year the high school league placed the 13 largest schools in Class A and completely eliminated challenge games. The 13 schools are the same teams which belong to the Class A football conference. Under the present setup, each division of the East-West Class A conference will determine its own method of selecting its tournament teams. Three of the five teams in the western divisions and five of the eight eastern teams will enter the state A tournament.

The B tournament will again be held in Minot. It is assumed that the A tournament will be contested at Bismarck as usual, although no official announcement has been made as yet.

On Armistice Day, Starkweather won the state classified six-man football championship by beating Drake 20-19. Sacred Heart Academy of Fargo annexed the Class B eleven-man football crown by virtue of a 6-0 victory over Kenmare.

JOHNNY MACH,
Williston, N. D.

West Virginia

Eligibility case célèbre

THE most important case of eligibility to come before the state board of appeals this fall involved both the spirit and the letter of the 20-year age limit rule. An Ohio schoolboy, 20-years old and ineligible for high school athletics in that state, tried to enroll in a West Virginia high school. He claimed athletic eligibility under a special provision of the 20-year age limit rule.

The state high school athletic association adopted this rule in the spring of 1938, exempting all those students enrolled in school at the time. The 20-year rule was to apply only to those students enrolling for the first time in September, 1938, and thereafter. The boy maintained he

was eligible because he was enrolled in high school (in Ohio) at the time the rule was passed.

The board of appeals ruled otherwise, stating that he did not come under the scope of this rule. The board ruled that its jurisdiction is limited to West Virginia high schools, and under no circumstances could its rules apply to other than first class public high schools belonging to the state athletic association. This ruling will prevent all schoolboys over 20-years of age from transferring into West Virginia high schools for athletic purposes.

In a recent referendum vote, the state high schools came out strongly against the North-South all-star football game. Last spring the athletic association withdrew its sanction of the game. The association was later asked to reconsider the action, as the game promoters did not believe the voting was heavy enough to warrant such a drastic measure. They wanted a more comprehensive canvassing of the association. However the latest tally shows that the member schools are against this game by a margin of four to one.

MAURICE J. LANDERS,
Washington, D. C.

South Dakota

Cobblers Hammer Lead

THE 1939 football season ended with the annual Armistice Day game between the Rapid City Cobblers and Lead. The Cobblers won and carried home the Black Hills Conference championship.

The season was very exciting from beginning to end, with many upsets and a marked increase in attendance. Probably the largest crowd to witness a Conference game was present at the Deadwood-Lead game at Deadwood, which resulted in a scoreless tie, the first time in ten years that Deadwood refused to be plowed under.

In a meeting of the Conference coaches at Lead last month, two resolutions were passed: (1) That no football team would be given consideration for Conference championships if it did not play at least five Conference games, and (2) That no basketball team would receive consideration if it did not play at least ten games on the home-and-home basis.

Basketball in the hills this season will be interesting to follow both within the Conference and the A and B tournaments. With only one player lost from his championship five, Coach Frank A. Kerner of Deadwood will make a strong bid to hold on to the state B crown. With Sturgis High making the A class this year, the other contenders for the district championships will be Belle Fourche with three returning lettermen, Spearfish, with three, and Vale, with two.

FRANK A. KERNER,
Deadwood, S. D.

It's the Flick

(Continued from page 13)

weak in their backhand, greater difficulty is likely to be experienced in applying the flick here. For this reason, it is doubly important to learn the flick from this position. Nothing but a very weak backhand will be possible without it. Practicing the strokes at home or off the court, without the bird, will help the player learn the flick and develop a stronger wrist action.

The flick is very important from the standpoint of deception, which plays an important part in badminton. The game is fast, and to deceive the opponent or to keep him guessing for a moment is to start him in the wrong direction or to delay his start. In either case, the moment or two that is lost is sufficient to gain the point or to pave the way for it. Stroking deception is effected by a momentary pause or delay in the course of the stroke shortly before the bird-racket contact. In this way the direction of flight is left in doubt until the last possible moment, leaving the opponent unable to anticipate the direction or causing him to anticipate it incorrectly.

Deception with speed

The possessor of a good flick may produce an effective stroke in spite of this delayed action. Without the flick, the stroker will need a full swing to produce anything approaching a good shot. He thus telegraphs his intentions early enough to enable his opponent to anticipate the shot.

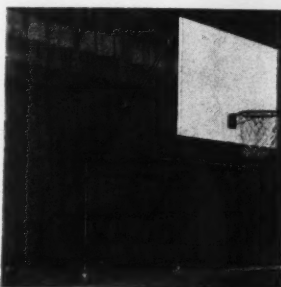
In the flick, the hand is actually quicker than the eye. The technique of the shot escapes the eye and is evident in slow motion pictures only after careful analysis. The flick is a combination of muscular force (in the arm, wrist and hand) applied to the racket in such a way as to accelerate the speed of the racket head, thus imparting the maximum force to the bird.

Obviously, something more than a tennis stroke is needed when we have a four or five ounce racket in place of the 12 to 14 ounce tennis racket, and a missile which does not bounce but is literally "light as a feather" substituted for the relatively heavy and lively tennis ball. In the very nature of things, when two such light objects meet, some extraordinary force must be applied to one of them if the other is to attain speed or distance from the impact. This is precisely what the flick does.

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OTHER LISTINGS AND FORM FOR SIGNATURE

Fundamentals First

(Continued from page 35)

player has a number of individual options to feint her off-balance.

With certain players who are naturally fast and elusive, it is relatively simple to capitalize on these talents. But almost any player, no matter how limited her natural ability, can be taught certain maneuvers.

A feint or a fake may be defined as a movement of the ball, head, eyes, body, arms, or feet, or any combination of these movements, with the intention of camouflaging the real point of attack. The fake throws the guard off-balance or out of position so that the attacker can break into the clear. She may fake a bounce and follow it with a pass or shot, or she might fake a pass and bounce or shoot.

The offensive player will have her opponent at her mercy if she can feint her out of position or off the floor with a fake high pass or shot. The idea is not to fake blindly but to watch the opponent and see if she bites. If she does fall for the fake, the offensive player may follow up.

There are any number of fakes and feints. There is the fake shot and bounce past the guard, the change of direction, the change of pace (a jog followed by a sudden burst of speed toward the basket), and many others. The easiest type of offensive player to guard is the girl who has formed the habit of dog trotting aimlessly in a more or less circular path. A zig-zig path with sudden stops followed by a burst of speed is far more effective.

No discussion of offensive basketball is complete without a word on stopping. The swift changes from

offense to defense will exact a terrific toll on the body if the player doesn't apply the fundamentals of good body mechanics. A basketball player is only as good as her feet. So the first step should be to provide each player with good shoes.

When the player comes to a stop, she should place both feet flat on the floor, spread them comfortably to insure a broad base and bend slightly at the knees to absorb the shock. The hips are also bent slightly and the weight is kept low.

It is important to stay relaxed and to keep the weight well over the feet to avoid overbalancing. Many girls have a bad habit of stopping with a little "crow hop." This is usually caused by stopping on only one foot or allowing the weight to go forward over the feet.

Two styles of stopping are advocated: one in which the feet stop in a position parallel to each other, and the other in which they are placed in a stride position. The latter method is probably slightly superior as it makes a more natural end and beginning to the bounce, pivot, etc. The advanced leg is also valuable to keep the opponent from getting too close.

Screen Attack

(Continued from page 11)

plays in which the defense anticipates the direction of the offensive player as indicated by the screen. These situations can be illustrated and the offensive player shown the best time to cut. He should also have something to do when his cut fails so that he will not destroy the sequence of the set-up.

Using his favorite pattern for the placement of the players, the coach may apply these principles in a more or less rigid system of cutting paths or plays, or he may equip the players with the principles of screening and allow them to "freelance"—make their own continuity. His selection should be based on the experience of the boys and the caliber of the material. If the players have good command over the weapons of the screen attack, if they are able to work the screen principles in sequence, if they are fundamentally strong and avoid errors of ball handling, traveling and other infractions, they should have an equal chance to outsmart the usual types of defense. The continued use of the screen game by most of the championship teams in both high school and colleges indicate that there is strength in the system.

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